

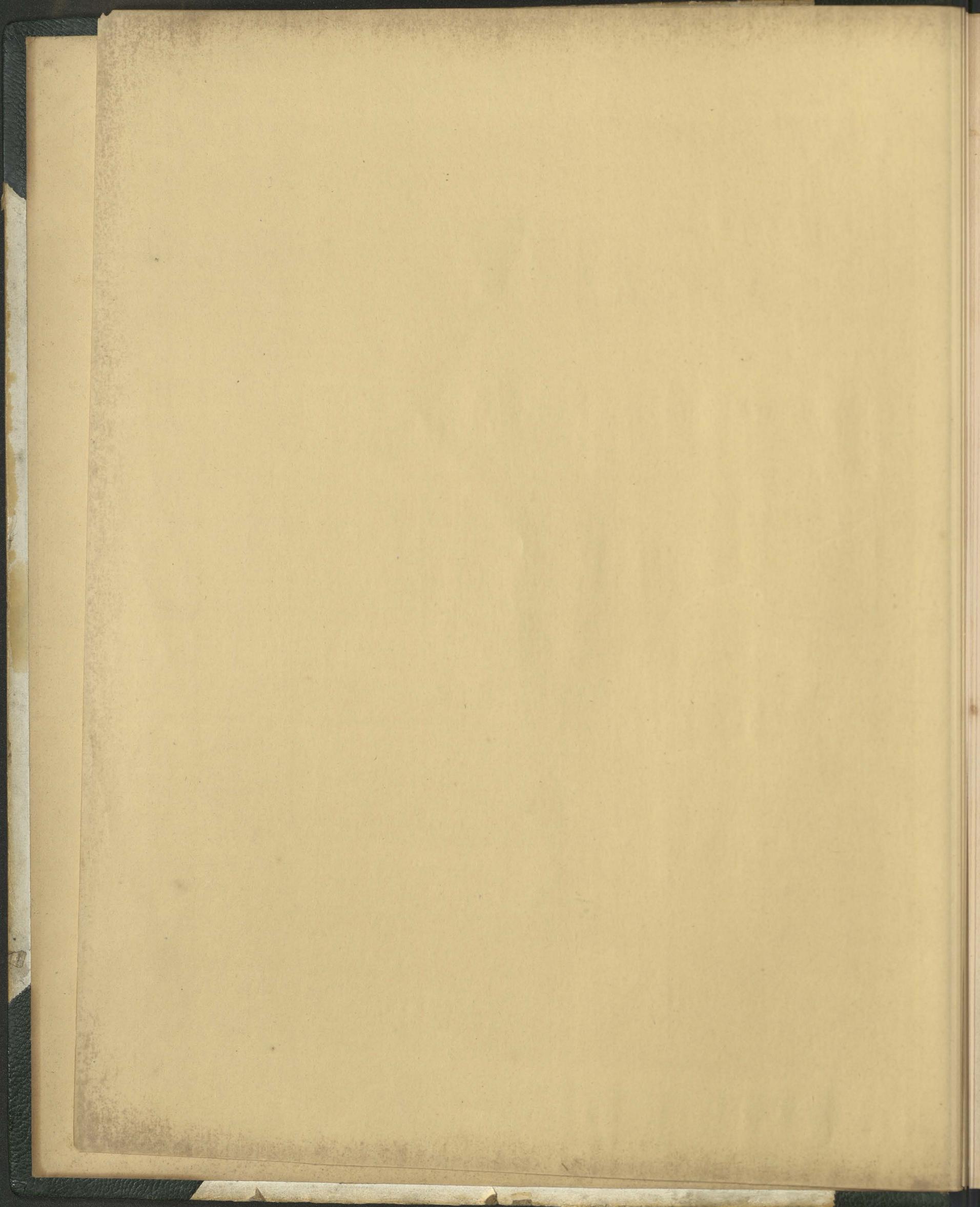
THE  
**MUSICAL GEM.**

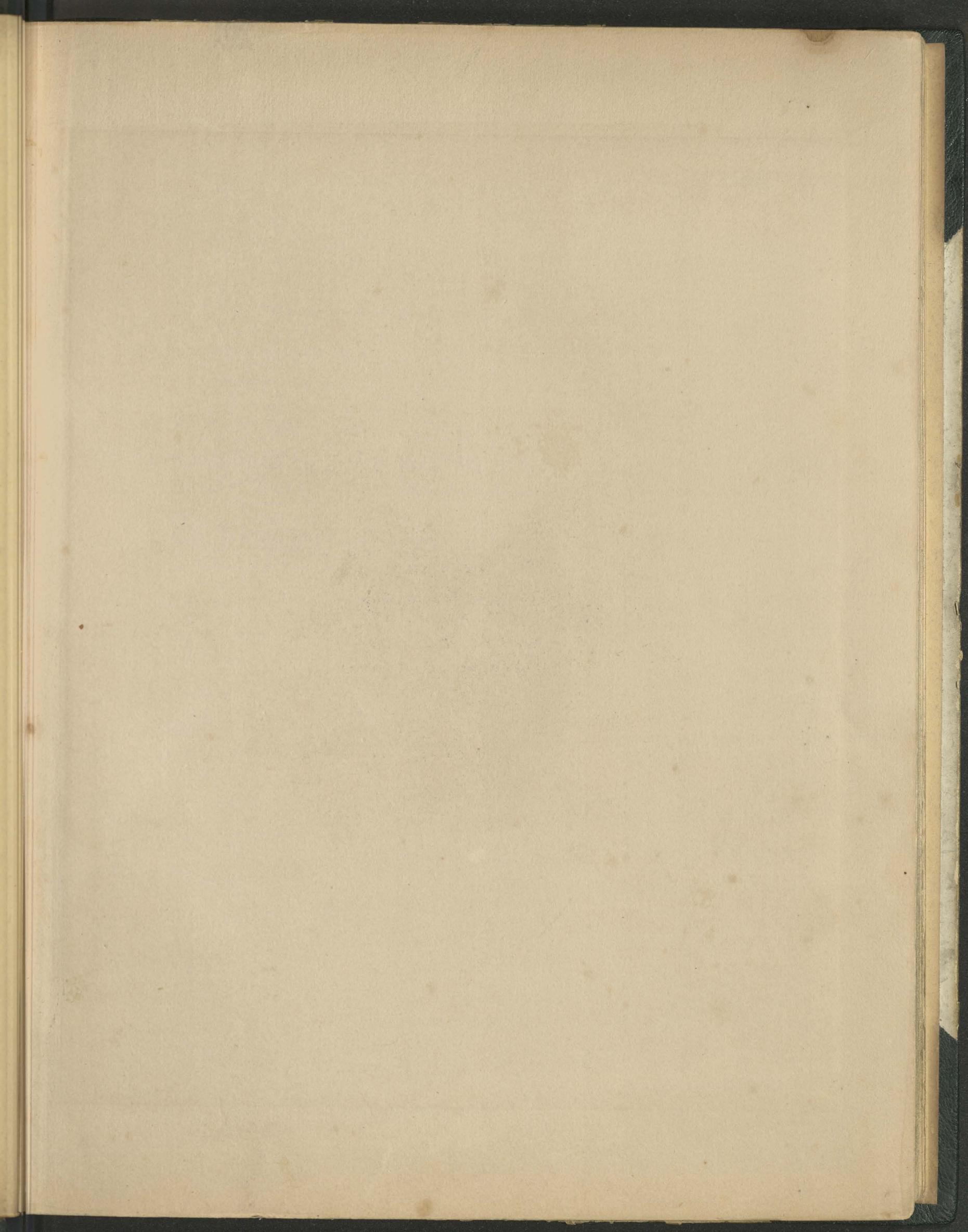


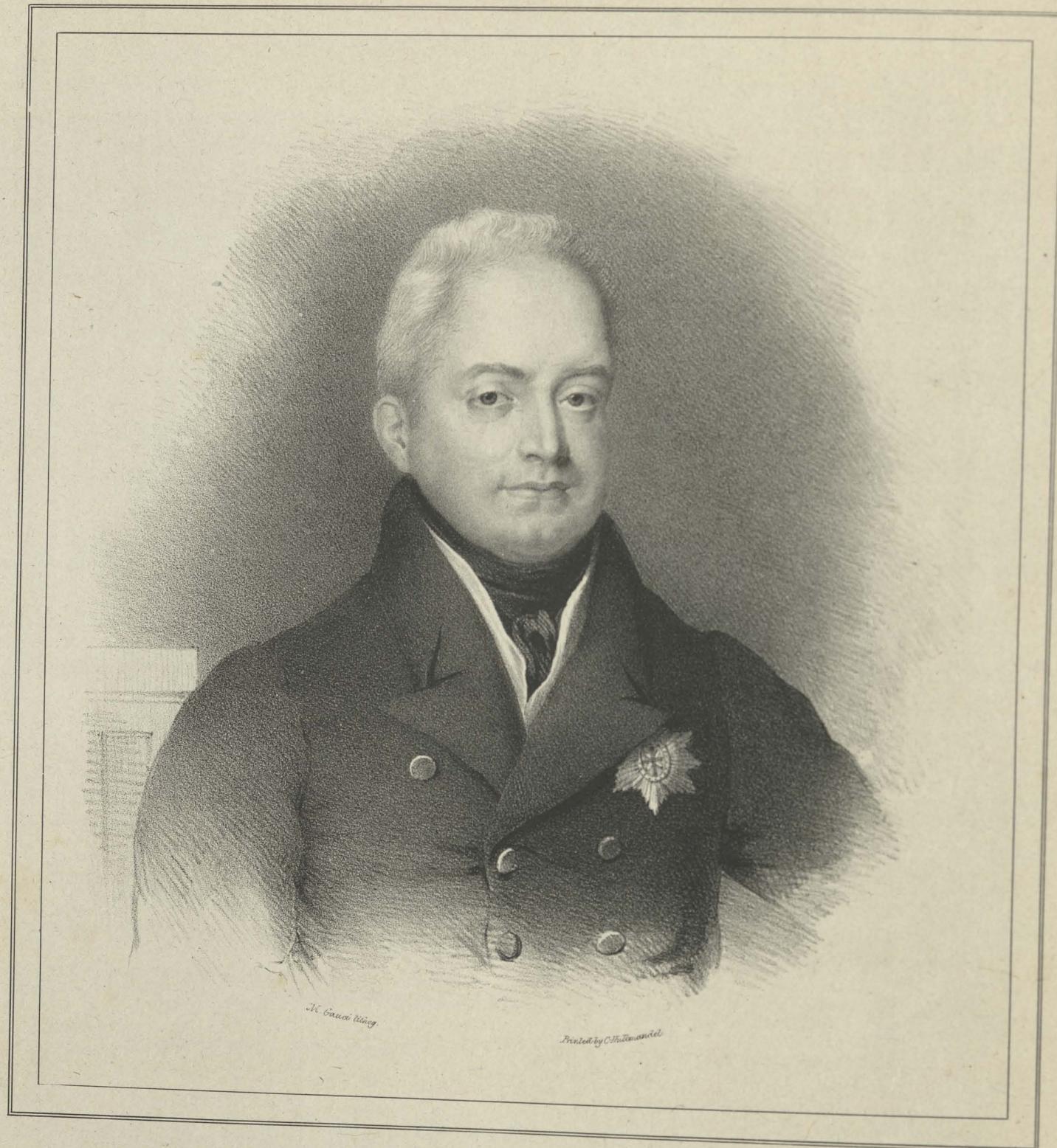
A SOUVENIR FOR 1831.

12325(-100)

PAGANINI p. 23







*M. Gauci Rintg.*

*Printed by C. H. Palmerston*

His Most Gracious Majesty,

WILLIAM THE FOURTH.

The Musical Gem, 1831.

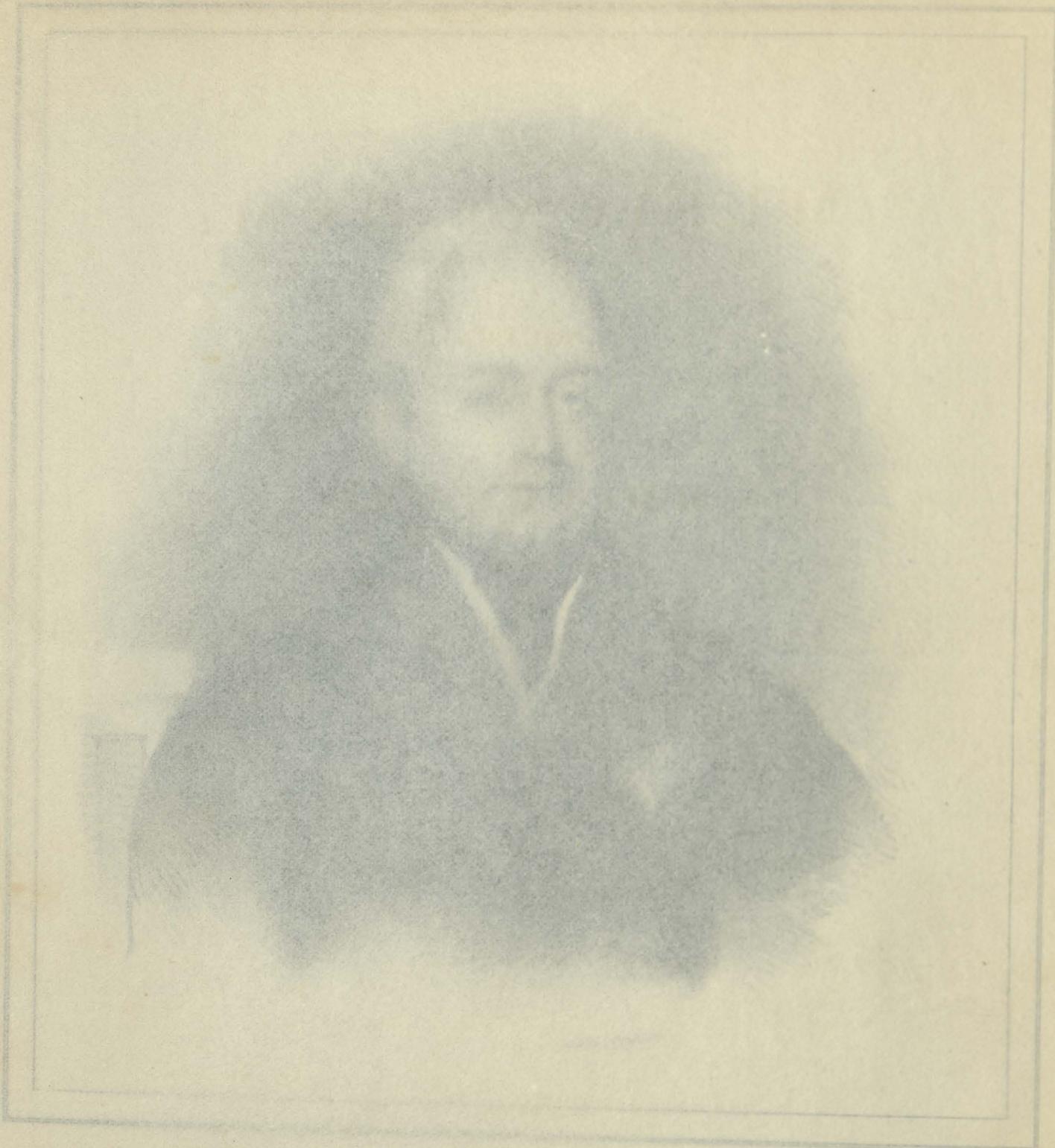
Published by Mori & Lavenu, 38, New Bond S<sup>t</sup>.

THE  
MUSICAL GEM:  
A SOUVENIR  
FOR  
MDCCCXXXI.

EDITED BY  
N. MORI AND W. LAVENU

"Joy and fair time, Health and good wishes!" —Sister Anne.

LONDON:  
PUBLISHED BY MORI AND LAVENU,  
28, NEW BOND STREET.



Digitized by Google

THE  
**MUSICAL GEM:**

A SOUVENIR

FOR

**M D C C C X X I.**

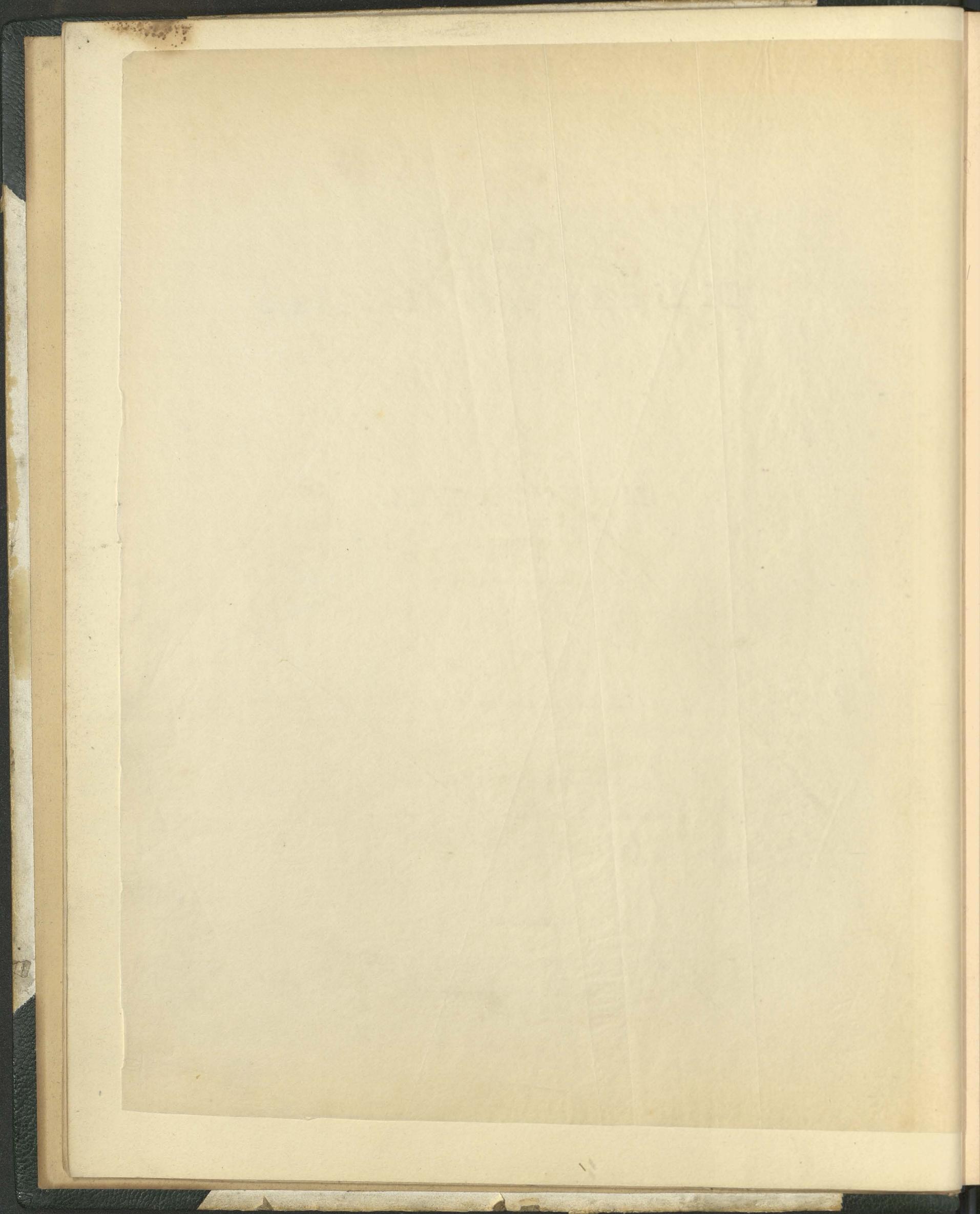
EDITED BY

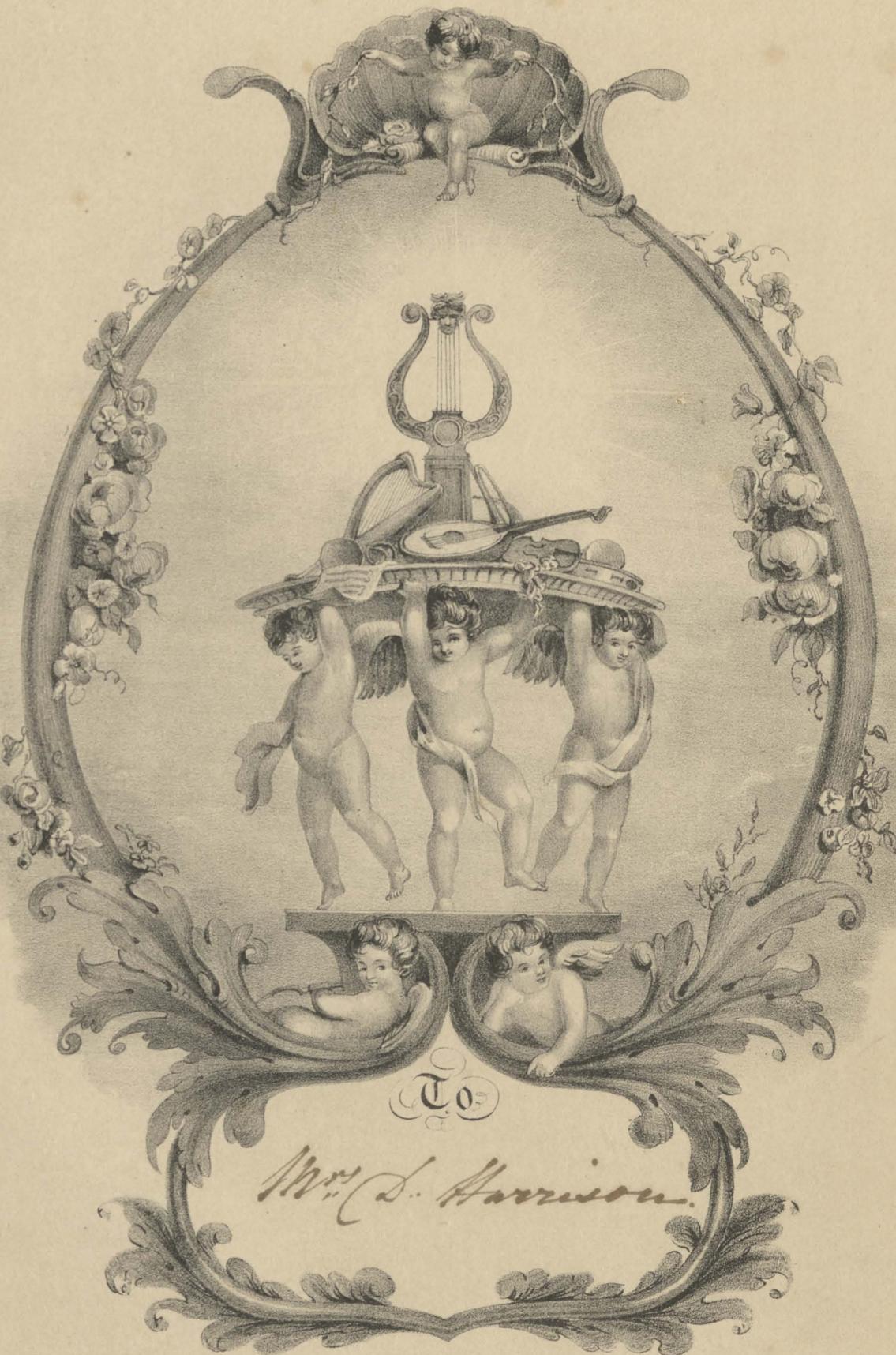
**N. MORI AND W. BALL.**

“Joy and fair time, Health and good wishes!”—SHAKSPEARE.

LONDON:

PUBLISHED BY MORI AND LAVENU,  
28, NEW BOND STREET.





The Musical Gem for 1831.  
Published by Mori & Laveno, 28 New Bond St.  
Printed by G.E. Maudslay, Wellington, So. C. Strand.



## DEDICATION.

---

TO

HER MOST EXCELLENT MAJESTY  
ADELAIDE,  
QUEEN OF GREAT BRITAIN,

&c. &c. &c.

---

MADAM,

*With feelings of profound respect, we beg leave to inscribe to your Majesty the present volume of THE MUSICAL GEM, and to testify our heartfelt gratitude for the permission so graciously accorded to its Editors for its being issued under the immediate sanction of your Majesty.*

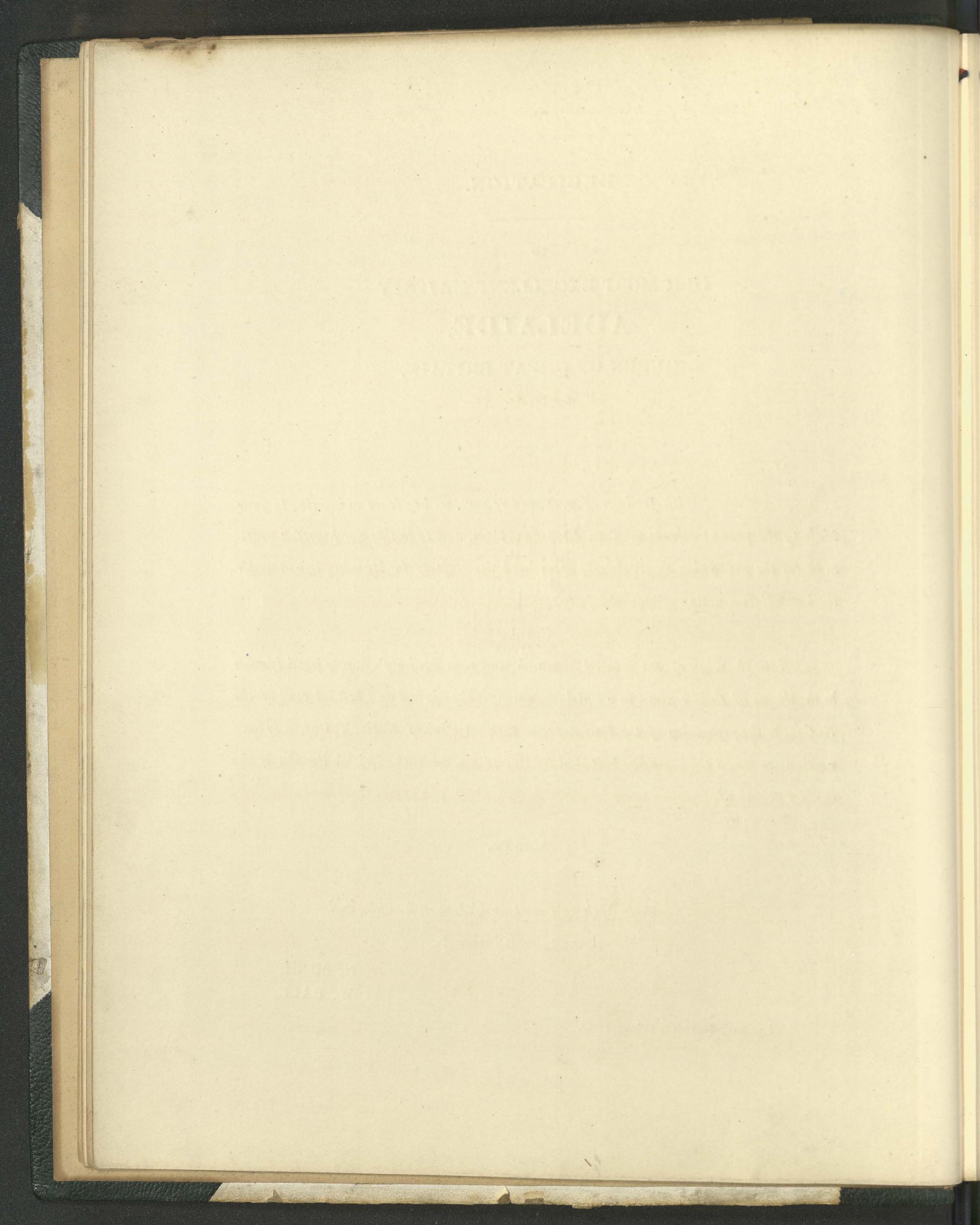
*That the reign of our beloved Monarch, and your Majesty's happy participation in the throne of these realms, so auspicious, amongst the highest and best interests of the Nation, to the prosperity of the Fine Arts and the protection of Native Talent, may long continue to crown the blessings bestowed by Providence upon the British People, is the earnest prayer of,*

MADAM,

*Your Majesty's most dutiful, most humble, and  
most devoted servants,*

N. MORI.  
W. BALL.

LONDON, NOVEMBER 1ST, 1830.



## P R E F A C E.

---

THE Editors of THE MUSICAL GEM, impressed with a deep sense of gratitude for the high and flattering encouragement bestowed on their former volume, desire respectfully to express their humble acknowledgments for the illustrious patronage by which it was so honorably distinguished, and the many gratifying testimonials which accompanied its progress in the public favor. In preparing their present offering for its course of emulation among the now extensive number of its talented compeers, they confidently hope that their *Souvenir* for 1831, following in the path over which such flowers have been kindly strown, will be found not unworthy of the share of welcome to which it aspires in its advance on that which lies before it, at the invitation of the New Year.

*London, November 1st, 1830.*

## C O N T E N T S.

	THE WORDS BY	THE MUSIC BY	PAGE	
Memoir of Madame PASTA.....			2	
“ Spirit of Music!”.....Song.....	Miss SMITH.....	Miss SMITH .....	5	
The Pride of the Valley .....Ballad.....	G. J. SEYMOUR .....	HIMMEL.....	9	
“ Haste thee, love!” .....Guaracha .....	W. E. ATTFIELD .....	AUBER .....	13	
Serenade—“ Sous ta fenêtre.” .....Tyrolienne.....	LA COMTESSE DE BRADI.....	Mlle. PACINI .....	16	
La Cachucha.....{ Duet .....	G. J. SEYMOUR .....	Spanish Melody... .	18	
“ Look from thy lattice, love.” .....				
Memoir of PAGANINI .....			23	
Rosalie .....	Ballad .....	WILLIAM BALL .....	BELLINI..... 25	
‘ El amor siempre empieza.’ .....	Bolero .....	W. E. ATTFIELD.....	SOR .....	31
The Warning .....	{			
The Troubadour’s Lay.....Canzonet .....	WALTER THORNTON, Esq....	CIMAROSA .....	34	
Sympathy .....	Ballad .....	THE LATE BISHOP HEBER.....	41	
“ Accusa i tuoi bei rai.” .....	Italian Duet .....	THE MARQUIS DE BOLOGNA..	GABUSSI .....	51
“ It is the hour.” .....	Romance.....	WILLIAM BALL .....	C. DE BERIOT ..	43
Memoir of HUMMEL .....			48	
“ Here’s a health to that Friend.” .....	Song .....		Mrs. H. SHELTON.. 57	
“ Ay, San Anton !” .....	{			
The Planting of the Vine .....	Rezo .....	W. B.....	GARCIA .....	63
“ Rouse thee up, Shepherd Boy!” .....	Tyrolienne .....	WILLIAM BALL .....	Mad. MALIBRAN ..	66
“ Buti, Buti, Buteli bu!” .....	{			
The Swiss Maiden’s Song to the Eagle. ....	Swiss Air.....	WILLIAM BALL .....	F. STOCKHAUSEN.. 71	
Fac-simile of the last page of HANDEL’S MS. of The Messiah .....			75	
Memoir of Mlle. TAGLIONI .....			76	
Souvenir de l’Opera, containing favorite Airs sung by Madame MALIBRAN, arranged by....	I. MOSCHELES....		77	
The celebrated Galoppe à la Giraffe .....		H. HERZ .....	87	
The Tarantella .....		AUBER .....	91	
Valse Hongroise .....			93	
Reydowak and Reydowatzka .....			94	
Two Mazurkas .....			95, 96	
Two Landlers .....			97	
Galopp-Waltzer .....			98	
The Queen Adelaide Quadrilles: the subjects selected from the most celebrated works of...J. N. HUMMEL ..			103	

## LIST OF EMBELLISHMENTS.

---

### I. PORTRAIT OF HIS PRESENT MAJESTY,

Lithographed by GAUCI. (Frontispiece.)

### II. PRESENTATION PLATE,

Designed and executed by R. J. HAMERTON.

### III. PORTRAIT OF MADAME PASTA,

Lithographed by GAUCI. (Page 2.)

### IV. PORTRAIT OF PAGANINI,

Lithographed by GAUCI. (Page 23.)

### V. PORTRAIT OF HUMMEL,

Lithographed by WILLIAM SHARPE. (Page 48.)

### VI. PORTRAIT OF MADEMOISELLE TAGLIONI,

Lithographed by GAUCI. (Page 75.)

### MADAME PASTA.

THIS admirable singer, whose genius, power, and talent, have placed her at the summit of her arduous profession, was born at Milan in 1799. She became the wife of Signor PASTA at an early age, and was only in her seventeenth year when Mr. AYRTON, who met with Signor and Madame PASTA at the house of the celebrated PAER, in Paris, engaged them both for the ensuing season at our Opera-house. Signor PASTA, however, who possesses a tenor voice, never publicly appeared here; the success of the celebrated CRIVELLI, who was likewise brought to England by the same gentleman for that season, left no opening for the employment of any other tenor in 1817; and Signor PASTA has since renounced all thoughts of the stage.

In the last-named year Madame PASTA made her first appearance on any stage, at the King's Theatre, in the character of *Telemaco*, in MEYER's Opera of *Penelope*; and her form, in the male attire she had assumed for her *début*, was much admired. Experience, however, was wanting to the developement of those abilities which have since so greatly distinguished her; and though she showed, most distinctly, the possession of a talent that demanded only a little time and culture, when happier opportunities might favor its display, she withdrew from an arena where the secondary rank of parts to which she had been called afforded but little prospect of encouragement, and, at the end of the season, quitted England to cherish the latent flame of genius and capability amidst the more genial and fostering influences of her native land.

On her arrival in Italy, this strong-minded and superior woman, in the full consciousness of what she might become, nerved herself to the task before her; and the whole of her time was passed with unabating perseverance, in the enthusiastic pursuit of study, the hearing of the best performers, and in the sedulous devotion of the knowledge and observation she acquired to the highest requisitions of her art.

After a lapse of four years thus employed, she suddenly reappeared. Paris was the scene of this her second commencement, and the Parisians at once felt and acknowledged her worth; though it was perhaps hardly to have been expected that her severe and artificial style of representation would have found favor in the eyes of a people so devoted to an arbitrary mode of acting and expression.

Nothing, indeed, can be more free from trick or affectation than PASTA's performance. There is no perceptible effort to resemble the character she plays; on the contrary, she enters on the stage the character itself; transposed into the situation, excited by the hopes and the fears, breathing the life and the spirit of the being she represents.

The character of Madame PASTA's voice is, as to compass, a *mezzo soprano*, the present excellence of which evinces the richest and most industrious cultivation.

On the truth, the force, and splendor of her acting, volumes might be compiled of



RASCO

## MADAME PASTA.

This admirable singer, whose genius, power, and talent, have placed her at the summit of her arduous profession, was born at Milan in 1799. She became the wife of Signor Pasta at an early age, and was only in her seventeenth year when Mr. AYRTON, who met with Signor and Madame PASTA at the house of the celebrated PAER, in Paris, engaged them both for the ensuing season at our Opera-house. Signor PASTA, however, who possesses a tenor voice, never publicly appeared here; the success of the celebrated CAIVELLI, who was likewise brought to England by the same gentleman for that season, left no opening for the employment of any other tenor in 1817; and Signor Pasta has since renounced all thoughts of the stage.

In the last-named year Madame PASTA made her first appearance on any stage, at the King's Theatre, in the character of *Telenaco*, in MEYER's Opera of *Penelope*; and her form, in the male attire she had assumed for her *début*, was much admired. Experience, however, was wanting to the developement of those abilities which have since so greatly distinguished her; and though she showed, most distinctly, the possession of a talent that demanded only a little time and culture, when happier opportunities might favor its display, she withdrew from an arena where the secondary rank of parts to which she had been called afforded but little prospect of encouragement, and, at the end of the season, quitted England to cherish the latent flame of genius and capability amidst the more genial and fostering influences of her native land.

On her arrival in Italy, this strong-minded and superior woman, in the full consciousness of what she might become, nerved herself to the task before her; and the whole of her time was passed with unabating perseverance, in the enthusiastic pursuit of study, the hearing of the best performers, and in the sedulous devotion of the knowledge and observation she acquired to the highest requisitions of her art.

After a lapse of four years thus employed, she suddenly reappeared. Paris was the scene of this her second commencement, and the Parisians at once felt and acknowledged her worth; though it was perhaps hardly to have been expected that her severe and artificial style of representation would have found favor in the eyes of a people so devoted to an arbitrary mode of acting and expression.

Nothing, indeed, can be more free from trick or affectation than PASTA's performance. There is no perceptible effort to resemble the character she plays; on the contrary, she enters on the stage the character itself; transposed into the situation, excited by the hopes and the fears, breathing the life and the spirit of the being she represents.

The character of Madame PASTA's voice is, as to compass, a *mezzo soprano*, the present excellence of which evinces the richest and most industrious cultivation.

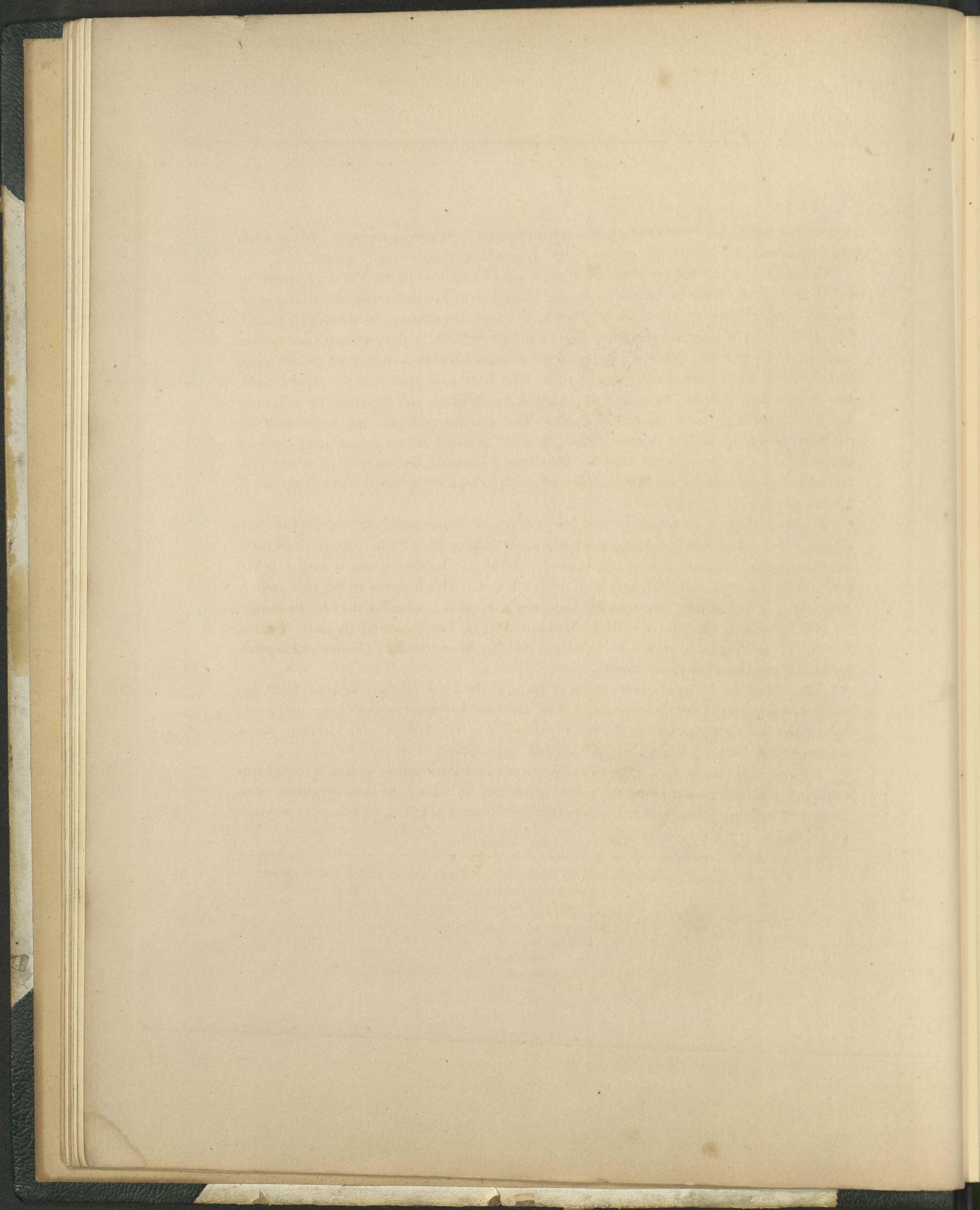
On the truth, the force, and splendor of her acting, volumes might be compiled of



## MADAME PASTA.

Musical Gem 1831.

Published by Mori & Lavenu, 28, New Bond Street



unqualified panegyric from the first critical authorities throughout Europe. Never were opinions more unanimous, nor praise in its highest degree more justly earned.

The sensation excited by Madame PASTA's performances in the French Capital induced immediate steps to be taken for bringing her to London ; and she re-appeared amongst us on Saturday, the 24th of March, 1824, as *Desdemona*, in ROSSINI's *Otello*. The manner in which she sustained that character is fresh in the remembrance of her innumerable admirers. She gave it a consequence and effect that enchain'd the attention and obtained the warmest suffrages of those who were least partial to the Opera itself. Her reputation, indeed, was, on this occasion, established, and she stood the reigning and unrivalled favorite of the lyrical stage. The general audience was captivated by the vigor and truth of her representation, and the musical judges found great cause of commendation in her science, and her chastened judgment, the exercise of which prevented too much being done, and left her triumph to be accomplished without the aid of artifice or misplaced execution.

Madame PASTA is certainly not less worthy of distinction as an actress than as a singer. Her expression and gesture are in excellent keeping with her singing ; all three are the offspring of deep feeling and correct judgment. In figure she is rather below the middle size, but is exceedingly well proportioned. Her features are regular and expressive, and her whole countenance indicates a decided genius for the serious drama.

The principal Operas in which Madame PASTA has appeared in Italy, France, Germany, and England, are *Otello*, *Medea*, *Camilla*, *Nina*, *Romeo e Giulietta*, *Tancredi*, and *La Rosa Bianca e Rosa Rossa*.

Since Madame PASTA's last return to Italy, at the close of the season of 1829, her time has been passed partly in retirement on the banks of the Lake of Como, and partly in professional engagements at the principal towns of the Italian and German States, where she has been received with unbounded enthusiasm\*.

Her renewed visit to this country in the course of the forthcoming season is confidently expected, and will be hailed by the lovers of the art of which she is so bright an ornament, and by all the admirers of her personal excellence and talent, with sincere welcome and delight.

\* At Verona the *Instituto Filarmonico* of that city lately presented PASTA with a medal, having on one side  
Altera Vice Triumphant.  
MDCCCXXX.

And on the reverse, a laurel wreath, with

IVDITHÆ PASTA  
COLL. AMPHIONVM  
VERONENSE  
INTER PLAUDENTES  
OBSTUPESCENS.

## SPIRIT OF MUSIC.

THE WORDS BY MISS SMITH.

Spirit! Spirit! come to me now!  
The leaves are trembling on the bough,  
And the sweet breath of the western breeze  
Shakes clouds of blossoms from the trees;  
The nightingale, thy fav'rite child,  
Fills the air with her warblings wild!  
Now is the genial hour for thee:  
Spirit of Music! come to me!

Spirit of Melody! Spirit divine!  
Thou knowest, thou knowest my soul is thine!  
Grant me a voice whose thrilling tone,  
Whose sweetness, may be all thine own!  
Give me to touch, by its secret lore,  
Hearts that have never been touch'd before!  
Thou that dwell'st in the balmy air,  
Spirit of Music! hear my pray'r!

Beautiful Spirit! I call thee again!  
Oh! let not thy captive plead in vain!  
I sue for a power that may breathe  
Calmness and peace! for I would wreath  
Such a mystic spell around the soul  
As colder sway shall ne'er control!  
Come, with thy healing minstrelsy,  
Celestial Spirit! O come to me!

"SPIRIT OF MUSIC".

*The Music by Miss Smith.*

*Allegretto.*

*VOCE.*

*PIANO.*

*FORTE.*

con leggerezza.

Spirit! Spirit! Come to me now! The leaves are trembling  
on the bough, And the sweet breath of the wes--tern breeze Shakes

6

clouds of blos-soms from the trees! The Night-in-gale, thy  
 fav'rite child, Fills the air with her warblings wild:  
*cres:*  
 Now is the ge-nial time for thee, Spi-rit of Mu-sic!  
*cres*  
*ad lib:*  
 Come to me!

1831

2<sup>d</sup>. Verse.

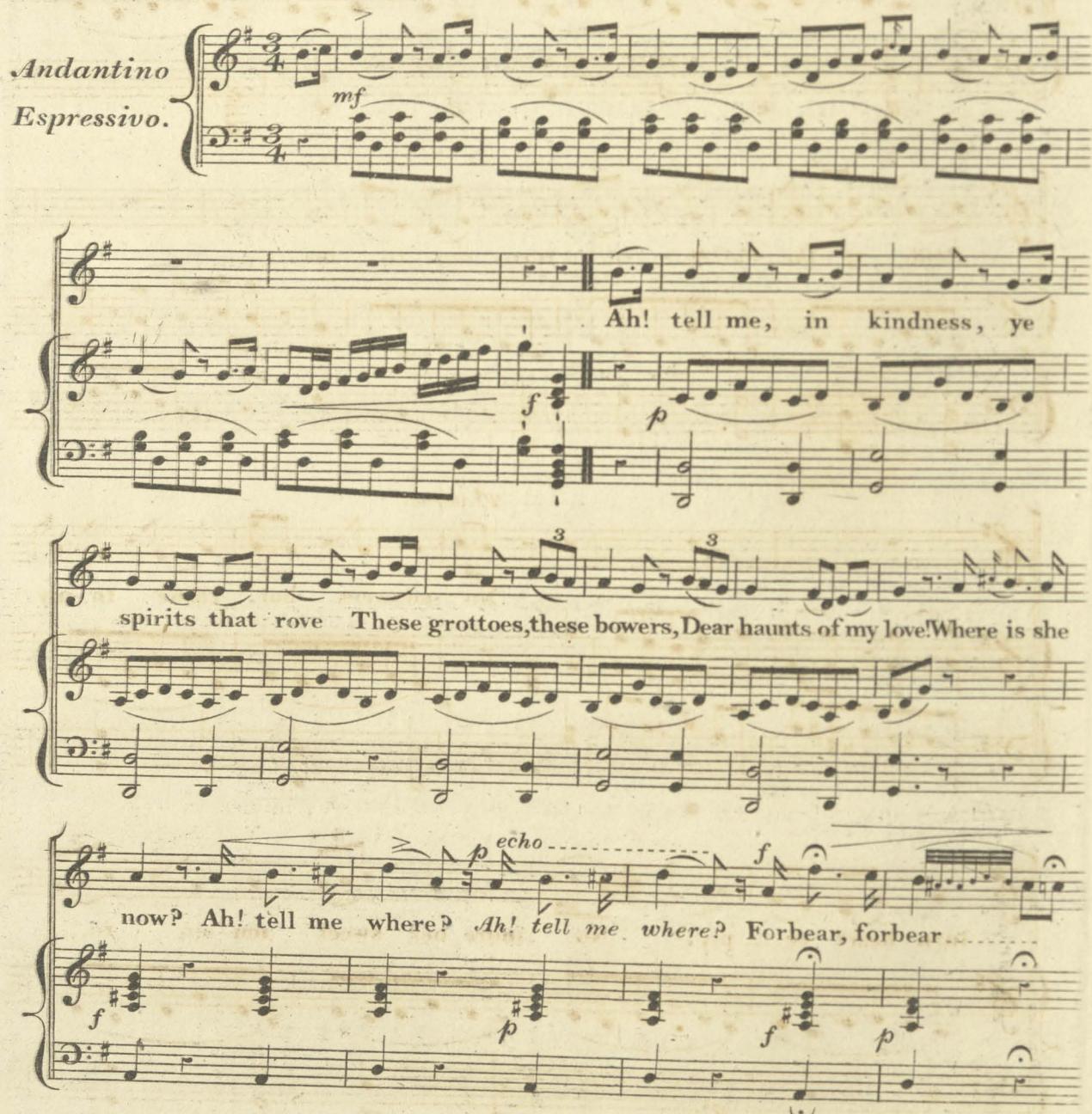
Spirit of Melody! Spirit di-vine! Thou knowest, thou knowest my soul is thine! Grant me a voice whose thrill-ing tone, Whose sweet-ness may be all thine own,— Give me to touch, by its secret lore, Hearts that have never been touch'd before! Thou that dwell'st in the balmy air,— Spirit of Music! Hear my pray'r.

3<sup>d</sup>. Verse.

Beau-ti-ful Spirit! I call thee a-gain! Oh, let not thy Cap-tive plead in vain! I sue for a pow-er that may breathe Calm-ness and peace, for I would wreath Such a mys-tic spell a--round the soul As cold-er sway shall ne'er control: Come, with thy healing Minstrelsy, Ce-lestial Spirit! O come to me!

## THE PRIDE OF THE VALLEY.

*The Music by Himmel.*

*Andantino* { 

Ah! tell me, in kindness, ye  
spirits that rove These grottoes, these bowers, Dear haunts of my love! Where is she  
now? Ah! tell me where? Ah! tell me where? Forbear, forbear.

*I hear thee, sad Echo! My dark fate I see, And The*  
*Pride of the Valley re... turns not to me.*  
*2d verse.*  
*No answers but thine to my*  
*lorn heart re... ply, No more her sweet mu-sic. re...*

echo

sponds to my cry: I hail her song— Alas! no more. Alas! no

more The charm is o'er.... Mourn with me, sweet Echo! To

this love-ly shore The Pride of the Valley re... turns ne-- ver

more.

*mf*

## THE PRIDE OF THE VALLEY.

THE WORDS BY G. J. SEYMOUR.

Ah! tell me, in kindness, ye spirits that rove  
 These grottoes, these bowers, dear haunts of my love !  
 Where is she now? Ah! tell me where!  
*(Echo)* *Ah! tell me where.—Forbear, forbear!*  
 I hear thee, sad ECHO! my dark fate I see,  
 And *The Pride of the Valley* returns not to me.

No answers but thine to my lorn heart reply,  
 No more her sweet music responds to my cry :  
 I hail her song, alas! no more.  
*(Echo)* *Alas! no more.—The charm is o'er!*  
 Mourn with me, sweet ECHO! to this lovely shore  
*The Pride of the Valley* returns never more.

## “HASTE THEE, LOVE!”

GUARACHA

“HASTE THEE, LOVE!”

THE WORDS BY W. E. ATTFIELD.

O! haste thee, love, hither! the tabors are sounding,  
 The lively guaracha is heard o'er the sea;  
 My own fairy bark, on the light billow bounding,  
 Waits only, waits only for thee.

The sweet mandolin, to the castagnet ringing,  
 The dance, gaily woven again and again,  
 Oh! these shall be thine, love! to memory bringing  
 The pleasures long past of our dear native Spain.  
 Then haste thee, love, &c.

No longer, my own love, no longer in sadness  
 We'll droop o'er the shadows of moments gone by;  
 But offer our hearts to the sunshine of gladness,  
 Whenever a beam shall be nigh.  
 The breeze, with its perfumes from grove and from bower,  
 Now o'er the dark waters is shedding its balm;  
 The earth it is breathing a charm on the hour,  
 And the smile of the heaven is lovely and calm.  
 Then haste thee, love, &c.

"HASTE THEE LOVE!"

GUARACHA.

*The Music by Auber.*

*Allegretto*

*Moderato.*

O haste thee, love, hither; The tabors are sounding, The lively Guaracha is

heard o'er the sea! My own fairy Bark, on the light billow bounding, Waits

on-ly waits on-ly for thee.--- The sweet Mandolin to the  
 Castagnet ring-ing, The Dance gaily woven a-gain and a-gain— Oh!  
 These shall be thine, love! to memory bringing The pleasures long past of our  
 dear native Spain! Then haste thee love hither! The tabors are sounding, The  
 live-ly Guaracha is heard o'er the sea! My own fai-ry Bark, on the

light billow bounding, Waits on-ly, waits on-ly for thee.

*2d Verse.*

No lon-ger, my own love! no lon-ger in sad-ness We'll

droop o'er the sha-dows of mo-ments gone by; But offer our hearts to the

sunshine of gladness, When-ev-er a beam shall be nigh. - - - - The

breeze, with its perfumes from grove and from bower, Now o'er the dark waters is

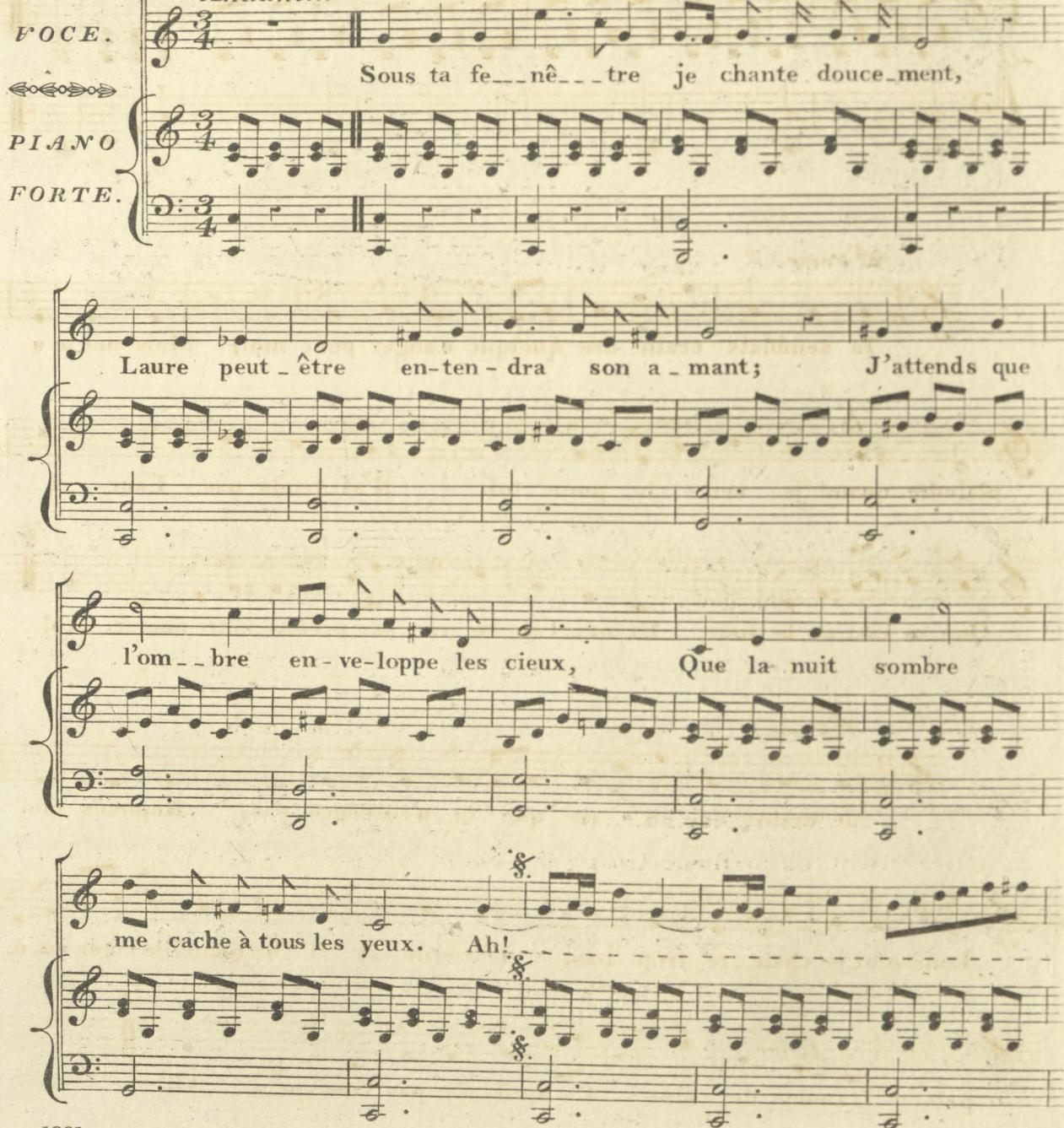
shedding its balm, The Earth, it is breathing a charm on the hour, And the

smile of the Heaven is love-ly and calm. Then Haste thee, &c.

LA SERENADE,  
TYROLIENNE.

*Musique de Melle Eucharis Pacini.*

*Andantino.*

*FOCE.*      

Sous ta fe\_nê\_tre je chante douce\_ment,

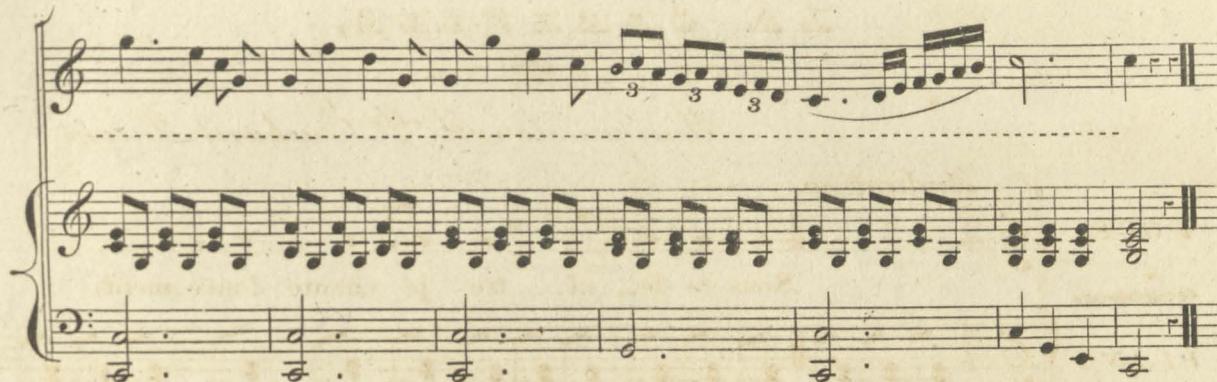
*PIANO*

*FORTE.*

Laure peut \_ être en-ten - dra son a \_ mant; J'attends que

l'om \_ bre en - ve-lope les cieux, Que la nuit sombre

me cache à tous les yeux. Ah!

*2<sup>d</sup> Verse.*

*Tu semblais crain... dre quelque danger pour moi; Mais suis je a*

*plaindre quand je veil... le pour toi; N'at... tends pas Laur... e*

*Que re.vien.ne le jour, Et que l'au... ro... re sur.prenne notre amour. Ah!...*

A musical score consisting of three staves. The top staff starts with a dotted half note followed by eighth notes. The middle staff has eighth-note chords. The bottom staff has sustained notes on each beat. The lyrics are written below the notes.

*3<sup>d</sup> Verse.*

*Je crains en... co... re que tu n'entendes pas, Reponds moi*

*Laur... e ai je chan... tè trop bas: L'oreille est fi... ne quand le cœur est é...*

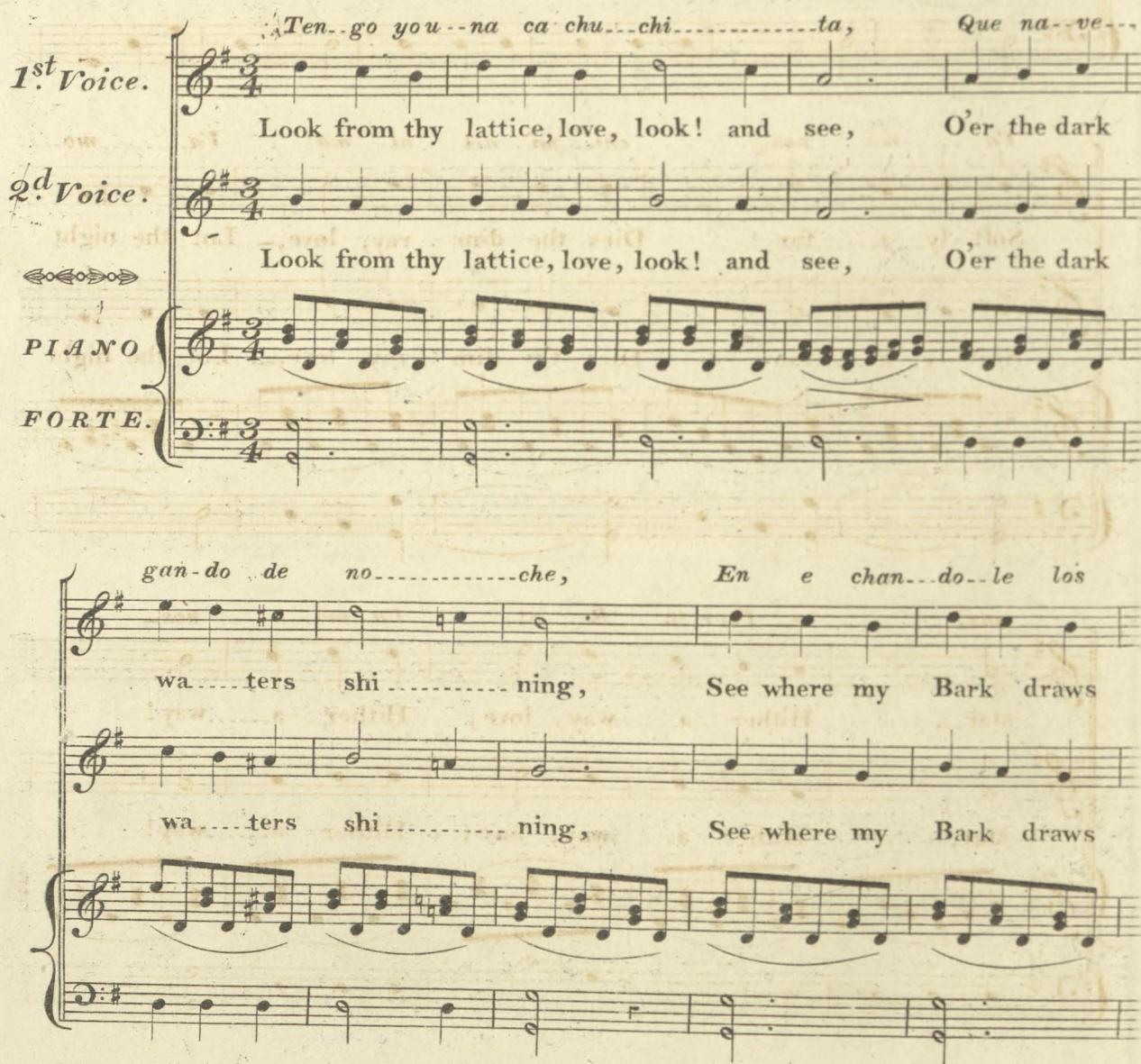
*pris, L'amour de... vine Ce quil n'a pas com... pris. Ah!....*

A musical score consisting of three staves. The top staff starts with a dotted half note followed by eighth notes. The middle staff has eighth-note chords. The bottom staff has sustained notes on each beat. The lyrics are written below the notes.

LA CACHUCHA,  
LOOK FROM THY LATTICE LOVE,  
DUETT,

*Spanish Melody.*

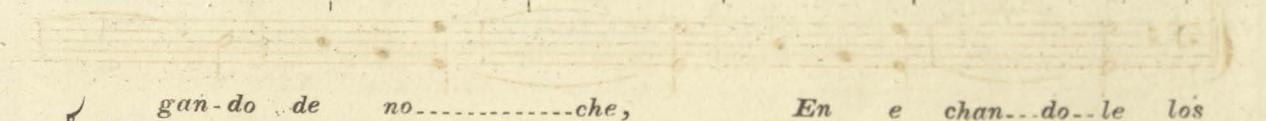
*Ten-go you-na ca chu-chi-----ta, Que na-ve---*

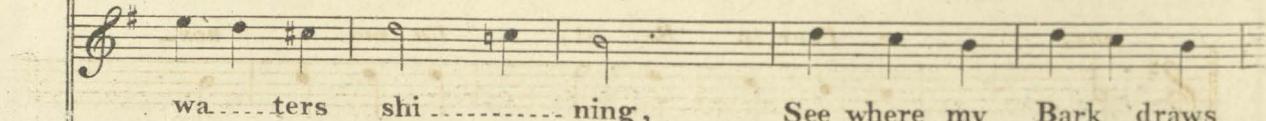
*1<sup>st</sup> Voice.* 

*Look from thy lattice, love, look! and see, O'er the dark*

*2<sup>d</sup> Voice.* 

*Look from thy lattice, love, look! and see, O'er the dark*

*PIANO* 

*FORTE.* 

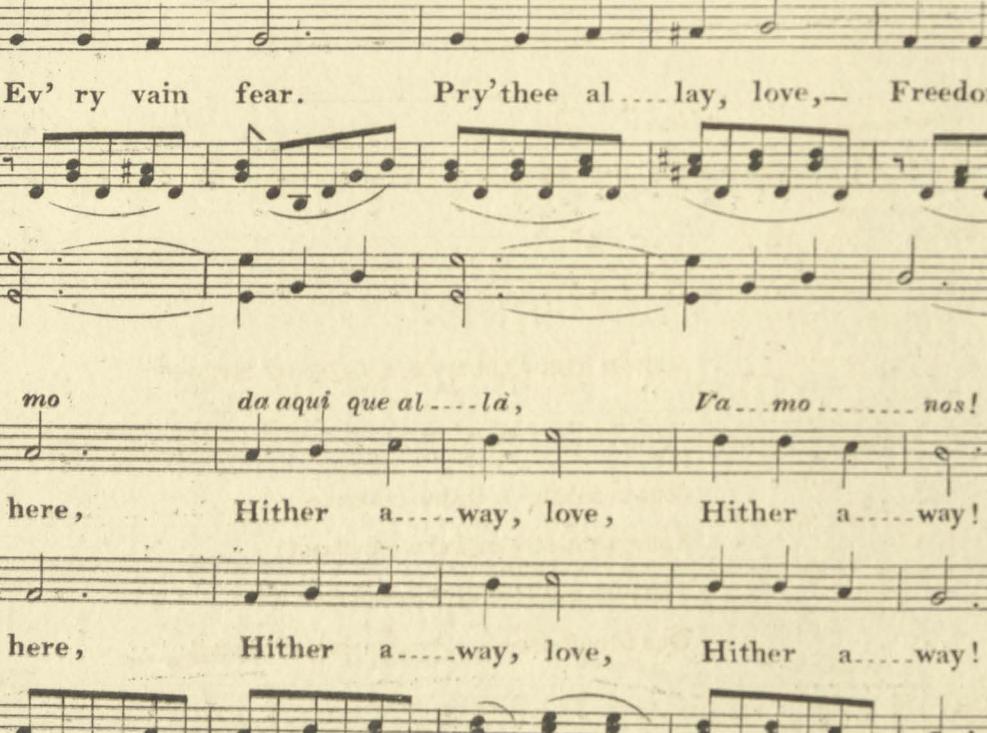
*gan-do de no-----che, En e chan---do-le los*

*wat-ters shi-----ning, See where my Bark draws*

*wa-tters shi-----ning, See where my Bark draws*

*1831*

re.....mos, Pa...re...ce que voy en co.....che.  
 near for thee,— Hasten, for Day is de...cli.....ning.  
 near for thee,— Hasten, for Day is de...cli.....ning.  
  
*Va.....mo....nos,* chi...na del al...ma! *Va.....mo....*  
 Soft..ly a....far Dies the dim ray, love,— Lo! the night  
 Soft..ly a....far Dies the dim ray, love,— Lo! the night  
  
*nos,* a Puer.to Re...al, *Va....mo.....nos—*  
 star,— Hither a....way, love, Hither a....way!  
 star,— Hither a....way, love, Hither a....way!

*Que pa-----ra, pas-ar-tra ba--jos Lo mis-----*  
 Ev'ry vain fear. Pry'thee al---lay, love,— Freedom is  
*Ev'ry vain fear. Pry'thee al---lay, love,— Freedom is*  

  
*mo da aqui que al---la, Va... mo..... nos!*  
 here, Hither a----way, love, Hither a----way!  
*here, Hither a----way, love, Hither a----way!*  


2

## LA SERENADE.

PAROLES DE MADAME LA COMTESSE DE BRADI.

(FROM THE ALBUM OF A LADY OF TITLE.)

Sous ta fenêtre je chante doucement!  
 Laure peut-être entendra son amant;  
 J'attends que l'ombre enveloppe les cieux,  
 Que la nuit sombre me cache à tous les yeux.

Tu semblais craindre quelque danger pour moi;  
 Mais suis-je à plaindre quand je veille pour toi?  
 N'attends pas Laure que revienne le jour,  
 Et que l'aurore surprenne notre amour.

Je crains encore que tu n'entends pas;  
 Reponds moi, Laure, ai-je chanté trop bas?  
 L'oreille est fine quand le cœur est épris,  
 L'amour devine ce qu'il n'a pas compris.

## LOOK FROM THY LATTICE, LOVE.

THE WORDS FROM THE SPANISH  
BY G. J. SEYMOUR.

Look from thy lattice, love ! look, and see !  
 O'er the dark waters shining,  
 See where my bark draws near for thee—  
 Haste, for day is declining.  
 Softly afar  
     Dies the dim ray, love :  
 Lo ! the night-star—  
     Hither away, love,  
         Hither away !  
 Ev'ry vain fear  
     Pr'ythee allay, love :  
 Freedom is here—  
     Hither away, love,  
         Hither away !

Hither ! and, while thy trembling eye  
     Brightens with hope endearing,  
 Silently over the wave we'll fly,  
     Like the swift breeze careering.  
 Look from thy tow'r ;  
     Why dost thou stay, love ?  
 Hark ! 'tis the hour—  
     Hie thee away, love,  
         Hie thee away !  
 Down the lone stair  
     Watchfully stray, love :  
 Danger lurks there—  
     Haste thee away, love,  
         Haste thee away !

Look from thy lattice, love ! heedful be !  
     Ere the bright moon arising  
 Flings her broad ray o'er shore and sea,  
     Thy secret path surprising.  
 Ah ! thou art nigh,  
     List'ning my lay, love :  
 Tarry not—fly !  
     Hither away, love !  
         Hither away !  
 Ev'ry vain fear  
     Pr'ythee away, love !  
 Freedom is here—  
     Hither away, love,  
         Hither away !

\* This word, which is not to be found in any dictionary of the Spanish language, is ordinarily applied to a favorite damsel, a bird, a little cap, and, in short, to anything that is graceful or pretty. In the dialect of the *Gitanos*, or gipsies of Andalusia, the same term signifies gold. In a more elevated style, *cachucha* means that part of the quiver in which Cupid puts his darts. In the above song it means a boat. The songs of this class are various, and are sung frequently by the water-carriers from the above-named province who ply in the streets of Cadiz.

The *cachucha solo*, danced either by a man or a woman alone, though better suited to the latter, is admirably calculated to accompany the medley of music peculiar to this dance; which is sometimes impassioned, sometimes sprightly, and sometimes gracefully calm†.

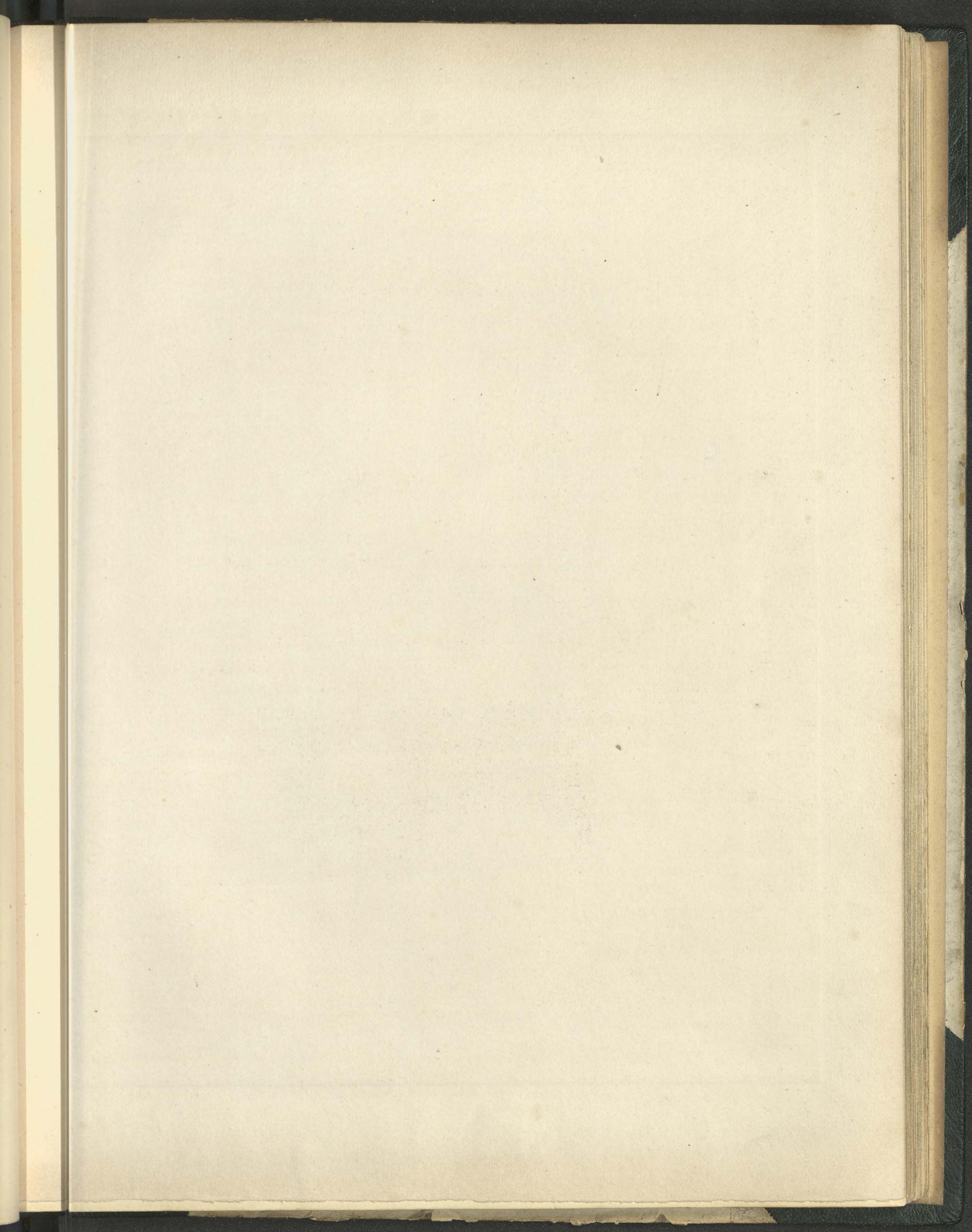
## LA CACHUCHA\*.

Tengo yo una cachuchita  
 Que navegando de noche  
 En echandole los remos  
 Parece que voy en coche  
 Vamonos china del alma  
 Vamonos á Puerto Real  
 Vamonos  
 Que para pasar trabajos  
 Lo mismo da aqui que allá  
 Vamonos.

Mi cachucha en alta mar  
 A todos vientos camina  
 Y nunca va mas ligera  
 Que cuando va de bolina  
 Vamonos china del alma  
 Vamonos a la caleta  
 Vamonos  
 Veremos los guacamayos  
 Con fusil y bayoneta  
 Vamonos.

Tengo yo una cachuchita  
 Que me la dio un cachuchero,  
 Vaya, una cosa bonita  
 Con muchisimo salero  
 Vamonos china del alma  
 Vamonos al melonar  
 Vamonos  
 Y en el caminito, haremos  
 Entre los dos un telar  
 Vamonos.

† The celebrated Senora MERCANDOTTI (now Mrs. HUGHES BALL), so highly admired at the King's Theatre during her short engagement in 1822 and 1823, made her first appearance in *La Cachucha* at that house when only fifteen years of age.





Nicolo Paganini

The Musical Gem, 1831.

Published by Mori & Lavenu, 28, New Bond St.

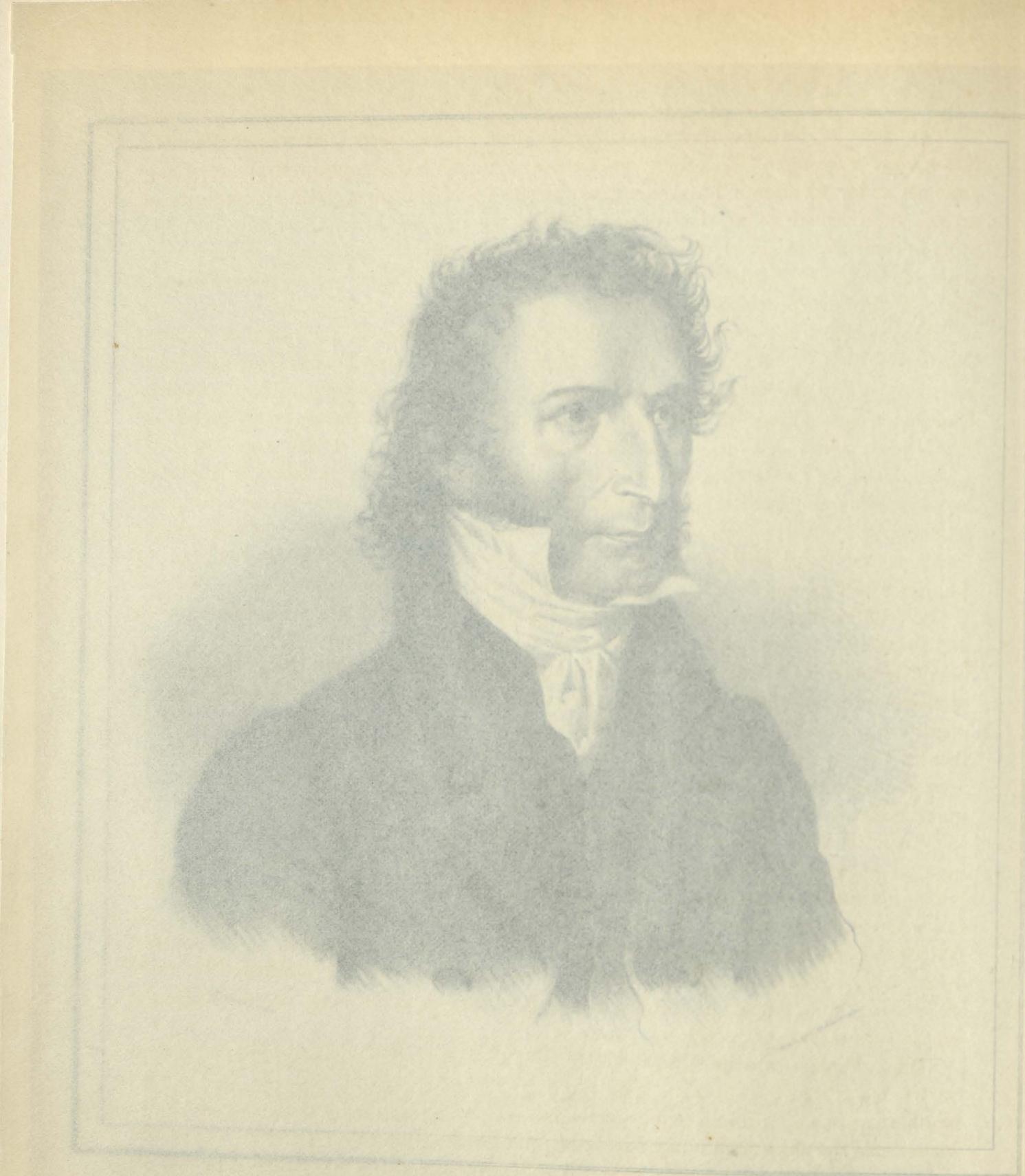
## PAGANINI.

The fame of NICOLO PAGANINI, as the first of Violinists, has long resounded throughout Europe. Travellers of various nations have concurred in verifying amongst us the wonders told of this great master; and the most skilful professors of music, familiarized to the display of excelling talent, have pronounced him not only to be beyond all precedent afforded us "by tale or history," but so far to have outstripped all living rivalry, that no description can do justice to the powers which distinguish him from every other artist of our time.

This extraordinary man, the son of an eminent professor of the violin at Genoa, was born in that city in the year 1783. He commenced taking lessons from his father when very young, and was then placed under the tuition of the Director of the Orchestra, Giacomo Costa, by whose assistance his musical knowledge was rapidly advanced. While yet a boy, he quitted Genoa for Milan, to avail himself of the instructions of Alexander Rolla (at that period justly accounted the first violinist in Italy), from whom he received so much advantage, that in 1792, when only eight years of age, he gave concerts, and at twelve became known as a composer. Shortly after, he was named leader of the band at Lucca; he was then fourteen; from thence he removed to Naples, where his performances were attended with extraordinary success.

In 1805 Paganini entered the service of Napoleon's sister Eliza, Princess of Lucca and Piambino, in the capacity of director of the orchestra; and, when she became Grand Duchess of Tuscany, he followed her to Florence, where he became the object of unbounded admiration. Having, in consequence of a wager, one night led an opera and played a solo on a violin with only two strings, the third and fourth, it is said that the Princess suggested to him the idea of composing a concerto for the fourth string, after she had heard him draw such surprising tones from it; and also that she had much difficulty in persuading him to avail himself of his talent. This, however, was the origin of those *tours de force* he has since accustomed himself to make on his instrument, and which, in coupling so much of eccentricity with the science over which his mastery is so absolute, have given the performances of Paganini a fame and character perfectly unique. It was in 1810 that he for the first time gave, at a court concert, his variations on the fourth string, the extent of which he had carried to three octaves, by means of harmonic sounds. This novelty succeeded prodigiously, especially when he had made it public, which he did at a concert given by him at Parma on the 10th of August, 1811.

When Paganini became known to Rossini, the latter, who plays all kinds of instruments, is said to have been so captivated by the talent of the Genoese, that for six months he devoted himself to the arduous and not unsuccessful study of the violin. Meyerbeer, the celebrated composer, once underwent an equal fascination. He was on the point of quitting Florence for Naples, where he was going to bring out one of his works. That town, which he had never yet seen, held out a double attraction to him. He was eager to enjoy its delightful climate; but he heard Paganini, and both Naples and his opera were forgotten. Paganini travelled through Tuscany; Meyerbeer followed him, and heard him eighteen times before he could prevail upon himself to leave him. In a country where all are musicians, where they have music at every moment in the day, and where consequently they care but little for concerts, Paganini attracted



Nicolo Paganini

The Musical Gem, 1831

Published by Mori & Lavenu, 25 New Bond St.

## PAGANINI.

THE fame of NICOLO PAGANINI, as the first of Violinists, has long resounded throughout Europe. Travellers of various nations have concurred in verifying amongst us the wonders told of this great master; and the most skilful professors of music, familiarized to the display of excelling talent, have pronounced him not only to be beyond all precedent afforded us "by tale or history," but so far to have outstripped all living rivalry, that no description can do justice to the powers which distinguish him from every other artist of our time.

This extraordinary man, the son of an eminent professor of the violin at Genoa, was born in that city in the year 1783. He commenced taking lessons from his father when very young, and was then placed under the tuition of the Director of the Orchestra, Giacomo Costa, by whose assistance his musical knowledge was rapidly advanced. While yet a boy, he quitted Genoa for Milan, to avail himself of the instructions of Alexander Rolla (at that period justly accounted the first violinist in Italy), from whom he received so much advantage, that in 1792, when only eight years of age, he gave concerts, and at twelve became known as a composer. Shortly after, he was named leader of the band at Lucca; he was then fourteen; from thence he removed to Naples, where his performances were attended with extraordinary success.

In 1805 Paganini entered the service of Napoleon's sister Eliza, Princess of Lucca and Piambino, in the capacity of director of the orchestra; and, when she became Grand Duchess of Tuscany, he followed her to Florence, where he became the object of unbounded admiration. Having, in consequence of a wager, one night led an opera and played a solo on a violin with only two strings, the third and fourth, it is said that the Princess suggested to him the idea of composing a concerto for the fourth string, after she had heard him draw such surprising tones from it; and also that she had much difficulty in persuading him to avail himself of his talent. This, however, was the origin of those *tours de force* he has since accustomed himself to make on his instrument, and which, in coupling so much of eccentricity with the science over which his mastery is so absolute, have given the performances of Paganini a fame and character perfectly unique. It was in 1810 that he for the first time gave, at a court concert, his variations on the fourth string, the extent of which he had carried to three octaves, by means of harmonic sounds. This novelty succeeded prodigiously, especially when he had made it public, which he did at a concert given by him at Parma on the 10th of August, 1811.

When Paganini became known to Rossini, the latter, who plays all kinds of instruments, is said to have been so captivated by the talent of the Genoese, that for six months he devoted himself to the arduous and not unsuccessful study of the violin. Meyerbeer, the celebrated composer, once underwent an equal fascination. He was on the point of quitting Florence for Naples, where he was going to bring out one of his works. That town, which he had never yet seen, held out a double attraction to him. He was eager to enjoy its delightful climate; but he heard Paganini, and both Naples and his opera were forgotten. Paganini travelled through Tuscany; Meyerbeer followed him, and heard him eighteen times before he could prevail upon himself to leave him. In a country where all are musicians, where they have music at every moment in the day, and where consequently they care but little for concerts, Paganini attracted

crowds everywhere, and excited a universal enthusiasm. At Milan, during one visit, he gave nineteen concerts in succession, and without diminution of his audiences ; in Germany, where many obstacles were arrayed against him, he enjoyed similar triumphs ; at Vienna, the rooms were not large enough to contain the concourse ; and at Berlin, where the opposition was still greater, the same circumstances were repeated, and the farewell that he received at his eighteenth concert consisted in an invitation to remain there for ever. At Dresden, Frankfort, Leipsic, Breslau, Prague, and Stutgard, he turned the heads of the cold inhabitants of the North with the same success. At Warsaw, the Polish *dilettanti*, on the day of his departure, assembled to the number of eighty, about half a league from the town, and Elsner, the Director of the Conservatory, presented him, in the name of the party, with a gold snuff-box bearing an inscription tributary to his unrivalled talents. This was in 1829. The limits of this brief sketch will not allow of our citing those extraordinary instances of the surprising genius and abilities of Paganini which are so well remembered at the various places he has visited, particularly at Rome, at Verona, and at Milan ; at which latter city a memorable exemplification of his superiority was afforded in a trial of skill between him and the celebrated Lafont. In fact, his execution was so wonderful, that Lafont, who has a just claim to great talent, no longer doubted the power of the daring Genoese to conquer impossibilities\*.

The latest accounts of Paganini represent his reception everywhere throughout his renewed tour in Germany as enthusiastic in the extreme. It is confidently stated, that he will shortly appear in the French capital, and from thence proceed to London, where the highest interest is excited by the unanimous accounts we have received of his great abilities, the fruit of a genius and a perseverance which have achieved for him a reputation unequalled in the annals of the art†.

---

\* Mr. F. Cianchettini, who was present at the contest where the public judgment conferred new wreaths on Paganini, justly says : "M. Lafont, having acquiesced in silence to such a decision, does not diminish one iota of his acquired fame ; as not only himself, but every living violinist who dares to enter into rivalry with Paganini, will be prostrated."

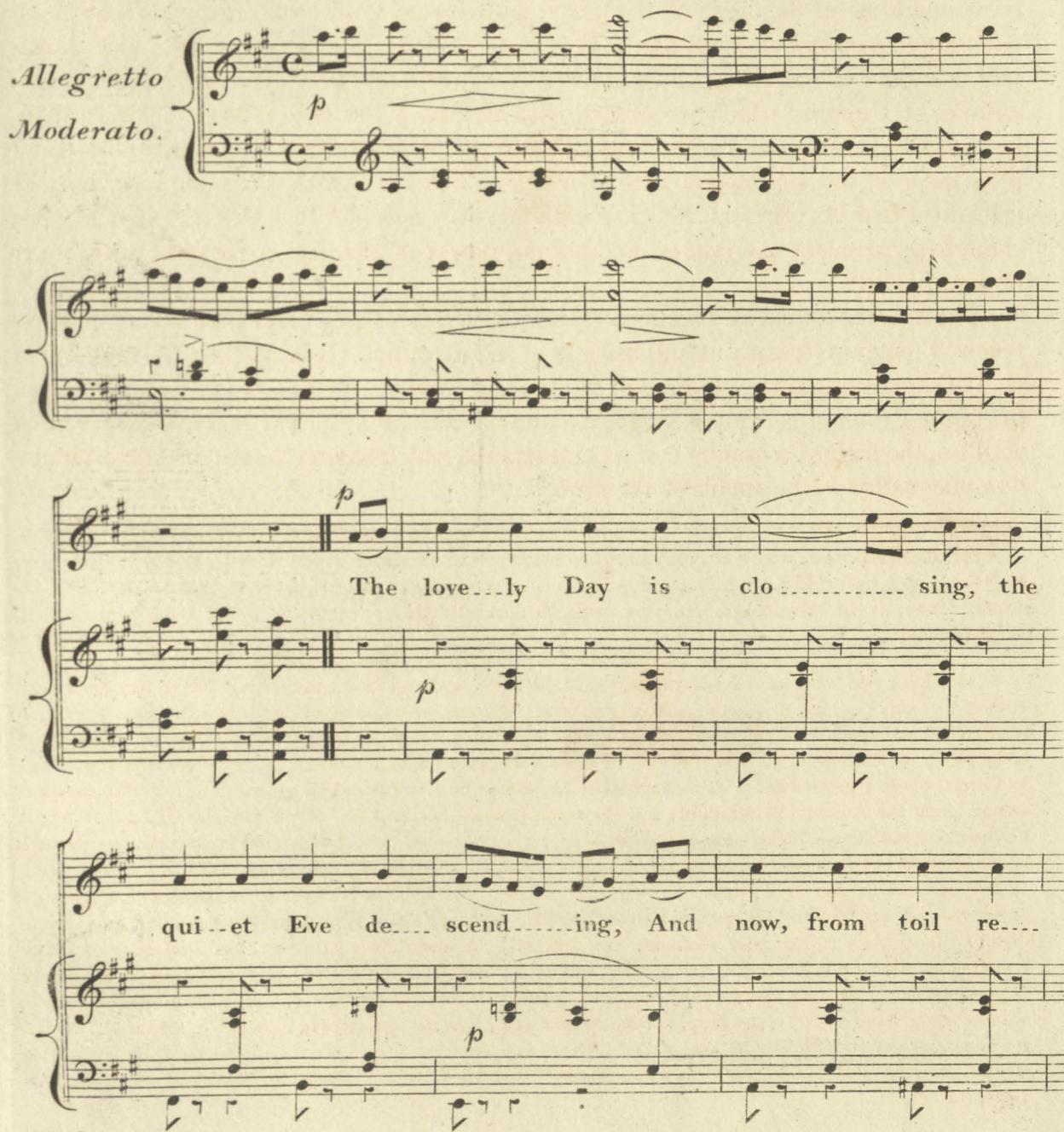
† As "Envy will Merit as its shade pursue," it is not to be supposed that disappointed Mediocrity has traced without calumny and imputation the path of Paganini. Rumors, propagated by malevolence, of his having, at some period, undergone a long incarceration for a crime committed under the excitement of domestic jealousy, and of his owing all his talent to the leisure of imprisonment, were at one time prevalent in Italy, and even preceded him to Vienna, where a great number of the credulous inhabitants became prejudiced against him. He demanded an enquiry from the Austrian Government, and the result proved the absurdity of the charge. It had its origin, however, in a mistake : a Polish violin-player, who had been arrested for debt at Milan, having been the person with whose name that of Paganini had been confounded amid the exaggerations of report.

The personal appearance of Paganini is singularly striking. In stature he is rather above the middle height : his constitution is weak, and his carriage is extremely languid. Although retiring, his deportment does not want ease or dignity. Long black curling hair shades his face, and makes the melancholy paleness of his complexion still more remarkable. His nose is prominent, and his long and thin countenance has the aspect of what physicians call the Hippocratic face. His eyes, though small, are sharp, piercing, and full of expression ; and his physiognomy, which, without being disagreeable, is not prepossessing at first sight, becomes attractive so soon as it is animated. He has the appearance of a valetudinarian, and indeed for some years he has suffered from an affection of the chest.—Vide "Some Account of the celebrated Violinist, Nicolo Paganini, translated from the French of G. Imbert de Laphaleque."

Paganini's compositions are numerous, and are progressively increasing. They abound in charming melodies, and present striking combinations of profound skill and characteristic originality. His quartets for two violins, tenor, and bass, have been well known in Italy for fifteen or eighteen years.

## ROSALIE.

*The Music by Bellini.*

*Allegretto* {  The musical score consists of four staves of music. The top two staves are for the piano, showing chords and bass notes. The bottom two staves are for the voice, with lyrics written below them. The first section of lyrics is: "The lovely Day is clo... sing, the". The second section is: "qui... et Eve de... scand... ing, And now, from toil re...". The music includes dynamic markings like "p" (piano) and "f" (forte). The tempo changes from Allegretto to Moderato. The key signature is A major (two sharps). The time signature varies between common time and 6/8. The vocal line features eighth and sixteenth note patterns, often with grace notes and slurs. The piano accompaniment provides harmonic support with sustained chords and rhythmic patterns. The overall style is lyrical and expressive, typical of 19th-century vocal music.

po....sing, be....neath the sun....set Tree, Our  
 Vil....lage Maids, my Fair....lest, their ru....ral songs while  
 blend ....ing, En....twin, of sweets the ra....rest, the  
 Bri....dal Wreath for thee, for thee, My own dear Ro....sa...

*colla parte*  
*colla parte*  
*calando*

lie!

*p* 2<sup>d</sup> verse.

My hum--ble Home, To — Mor...row, with

me, my lov'd one, sha.....ring, From ev'...ry anxious

so....row there shield...ed shalt thou be, And

*colla parte*

bless the fav'ring Pow--er, our hearts, our vows en... dear...ing, That

gave in hap...py hour, the Bri...dal Wreath to

thee, to thee, My own dear Ro... sa... lie!

*calando*

*f*

*f*

## ROSALIE.

THE WORDS BY WILLIAM BALL.

The lovely day is closing,  
 The quiet eve descending,  
 And now, from toil reposing  
 Beneath the sun-set tree,  
 Our village maids, my fairest,  
 Their rural songs while blending,  
 Entwine, of sweets the rarest,  
 The bridal wreath for thee,  
 My own dear Rosalie !

My humble home, to-morrow,  
 With me, my lov'd one, sharing,  
 From ev'ry anxious sorrow  
 There shielded shalt thou be,  
 And bless the fav'ring Pow'r,  
 Our hearts, our vows endearing,  
 That gave, in happy hour,  
 The bridal wreath to thee,  
 My own dear Rosalie !

## THE WARNING.

TRANSLATED FROM THE SPANISH  
BY W. E. ATTFIELD.

Love, that from flower to flower  
For sport delusive flies,  
Knows but a joyless hour,  
That soon in sorrow dies.

Ye, who the charm would borrow  
That faithful bosoms share,  
Ye, who would shun that sorrow,  
Of that vain sport beware!

## “EL AMOR SIEMPRE EMPIEZA.”

BOLERO\*.

El amor siempre empieza  
Por algun chiste,  
En sugerencias media,  
Y acaba triste.

Por eso es bueno,  
Para evitar tristezas,  
Huir del chiste.

\* THE BOLERO.—This favourite Dance of the Spanish people, which is of a more noble and restrained character than the *fandango*, is executed by two persons, male and female. It comprises five divisions; namely, the *paseo*, or promenade, a sort of preparatory movement; the *traversias*, or crossing, which reverses the *places* of the dancers; and then the *diferencias*, which demands a change of *steps*. The *traversias*, or back again, is then followed by the *finales*, which is succeeded by the *bien parado*, a graceful display of attitude or position by the couple who are dancing. The air of the *bolero* is sometimes set to the time of  $\frac{2}{4}$ , at others  $\frac{3}{4}$ . The music, which abounds with cadences, is susceptible of great variety, and bears some resemblance to that of the *polaca*. The subject or melody of this dance may be altered at pleasure; but its peculiar accent, its time, and its flourishes, must be well measured: the latter are termed false pauses. The steps of the *bolero* are performed *terre-à-terre*; they are either sliding, beaten, or retreating; being always, as it were, *ben marcato*, or clearly and strongly defined. When the *boleros* are sung, and accompanied by a guitar, they are called *seguidillas boleras*. *Seguidillas* means only *sequel* or continuation; the air being, in this case, the same as the *bolero*, continued by the voice and followed with a flourish from the instrument.

“The word *BOLERO*, *saltationis Hispaniae genus*, is derived from the verb *volar*, or from the Spanish noun *volero*, which is the same as *volador*, the sense of which has probably been applied to the *bolero*, from the lightness with which it ought to be executed.”—BLASIS.

## THE WARNING,

*The Music by Sor.*

*VOC E.*

*PIANO*

*FORTE.*

Love, that from flow...er to flower For sport de... lu... sive  
 El... a... mor siem... pre em... pie... za Por al... gun chis...

flies,  
 te, For sport de...  
 Por al... gun

lu... sive flies, Knows but a joy... less hour... That soon in  
 chis... te, En su... je... ciones me... dia Y a.ca.ba

sor... row... dies. Knows but a joy... less  
 tris... te. En su... je... cion... nes

hour, That soon in sor... row dies.  
media Y a... ca... ba tris... te.

2<sup>d</sup> Verse.

Ye, who the charm... would borrow That faithful bo... soms  
Por e... so es... bu... e... no,

*sym:*  
share, That faithful bo... soms share, Ye who would shun that  
Pa-ra e... vi... tar tris...

sor... row, Of that vain sport be... ware! Ye who would  
te... zas, Hu... ir del chis... te. Pa... ra e... vi

*sym:*  
shun that sorrow, Of that vain sport... be ware!  
tar tris... te... zas, Hu... ir del chis... te.

## THE TROUBADOUR'S LAY,

CANZONE.

*The Music by Cimarosa.*

*Andante*

*Grazioso.*

The Spring's love-ly bios-soms their o-dours are

breathing, The Morn's fai-ry mists from the

blue lake are wreath-ing, And o'er its light

wave-lets the soft breezes stray. When May's bright

hours our songs re-new, To yon fair Towrs, with homage due, A

band of blithe min-strels, we take our glad way, A

while then, my dear - est, (This heart ev - - - er

near - est,-) A - dieu,-- and suc - cess to thy

*Troubadour's Lay!*

*2d Verse.*

When o'er the far moun - tain the

The musical score consists of four staves of music for piano and voice. The top two staves are for the voice, and the bottom two are for the piano. The first section ends with a repeat sign and the label "Troubadour's Lay!". The second section begins with "2d Verse." and continues with the lyrics "When o'er the far moun - tain the". The music includes various dynamics like *f*, *mf*, and *p*.

*soave.*

ray is de - cli - ning, O'er hill - side and

foun - tain when Hes - per is shi - ning, And

home we re - turn with the wreaths of the day, With store of

praise from Chieftains high, And gifts to please a Maiden's eye, Our

*Cal.*

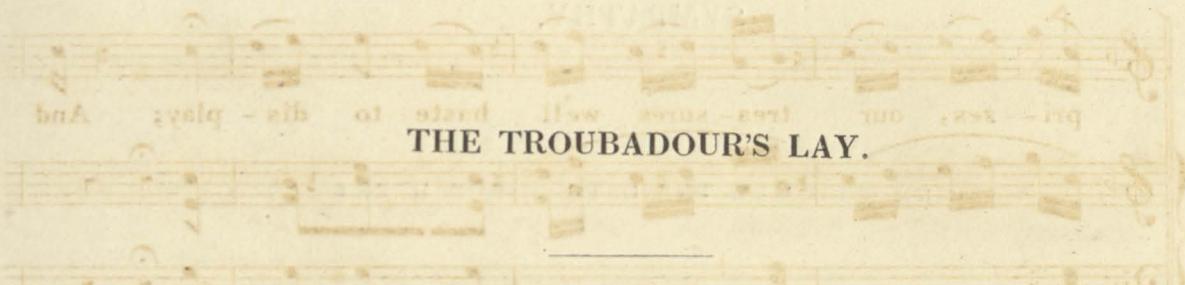
pri - zes, our trea - sures well haste to dis - play; And

thou, O my Fair - est! shalt ga - ther - the

ra - rest, And share the su - cess of thy Troubadour's

*Lay.*

*Fine.*



**THE TROUBADOUR'S LAY.**

THE WORDS BY WALTER THORNTON, ESQ.

The Spring's lovely blossoms their odours are breathing,  
The Morn's fairy mists from the blue lake are wreathing,  
And o'er its light wavelets the soft breezes stray.

When May's bright hours our songs renew,  
To yon fair tow'rs, with homage due,  
A band of blithe minstrels, we take our glad way :

Awhile, then, my dearest,  
This heart ever nearest,  
Adieu ! and *Success to thy Troubadour's lay !*

When o'er the far mountain the ray is declining,  
O'er hill-side and fountain when Hesper is shining,  
And home we return with the wreaths of the day,  
With store of praise from chieftains high,  
And gifts to please a maiden's eye,  
Our prizes, our treasures, we'll haste to display !

And thou, O my fairest !  
Shalt gather the rarest,  
And share the success of thy *Troubadour's lay.*

## SYMPATHY.

THE WORDS BY THE LATE BISHOP HEBER.

A knight and a lady once met in a grove,  
 While each was in quest of a fugitive love;  
 A river ran mournfully murmuring by,  
 And they wept in its waters for sympathy.  
 "Oh ! never was knight such a sorrow that bore!"  
 "Oh ! never was maid so deserted before!"  
 "From life and its woes let us instantly fly,  
 "And jump in together for company!"

They search'd for an eddy that suited the deed,  
 But here was a bramble, and there was a weed :  
 "How tiresome it is!" said the fair, with a sigh :  
 So they sat down to rest them in company.  
 They gaz'd on each other, the maid and the knight :  
 How fair was her form ! and how goodly his height !  
 "One mournful embrace," sobb'd the youth, "ere we die!"  
 So kissing and crying kept company.

"Oh ! had I but lov'd such an angel as you!"  
 "Oh ! had but my swain been a quarter as true!"  
 "To miss such perfection how blinded was I!"  
 Sure now they were excellent company!  
 At length spoke the lass, 'twixt a smile and a tear :  
 "The weather is cold for a watery bier,  
 "When summer returns we may easily die ;  
 "Till then let us sorrow in company."

## SYMPATHY,

BALLAD.

*The Music by W.B.*

*Moderato*

A Knight and a Lady once met in a grove,  
While each was in quest of a  
fugitive love, A river ran mournfully murmuring by, And they  
wept in its waters for sympathy. "Oh, ne-ver was Knight such a"

sorrow that bore!" "Oh, never was Maid so deserted be-fore!" From  
life and its woes let us instantly fly, And jump in together for Company!"  
*cres*

2

They search'd for an eddy that suited the deed,  
But here was a bramble, and there was a weed;  
"How tiresome it is!" said the fair, with a sigh,  
So they sat down to rest them in company.  
They gaz'd on each other, the Maid and the Knight;  
How fair was her form, and how goodly his height!  
"One mournful embrace," sobb'd the Youth, "ere we die!"  
So kissing and crying kept company.

3

"Oh, Had I but lov'd such an angel as you!"  
"Oh, Had but my swain been a quarter as true!"  
"To miss such perfection how blinded was I!"  
Sure now they were excellent company!  
At length spoke the lass, 'twixt a smile and a tear—  
"The weather is cold for a watery bier;  
When summer returns we may easily die—  
"Till then let us sorrow in company."

*"IT IS THE HOUR."*

ROMANCE.

*The Music by C. de Beriot.*

Moderato.

It is the

Hour, the lovely hour, From weary cares when lone and free, My pensive

soul awakes her pow'r, And flies a far, my love, to Thee! When Ev'ning

leads her gen-tle store Of hues di-vine o'er sea and  
 b-e o-e

*ad-lib.*  
 shore, --- Oh! then's the hour the love-ly hour, From wea-ry

cares when lone and free, --- my pensive soul a-wakes her

pow'r, --- And flies, my on-ly love, to Thee!

mf

*2d Verse.*

When all the stars, with glories new, Are seen to leave their secret  
*p*

bow'rs, As if to share, in worship due, The incense  
*soave*

of our breathing flow'rs, And that sweet ray, that falls like  
*bœ*

*ad lib:*  
 balm Seems ev'ry earth--ly plaint to calm,--- Oh! that's the  
*bœ* *bœ*

hour, the love-ly hour, From weary cares when lone and

free, My pensive soul a-wakes her pow'r and

flies, my on-ly love, to Thee!

sym:

“ IT IS THE HOUR.”

THE WORDS BY WILLIAM BALL.

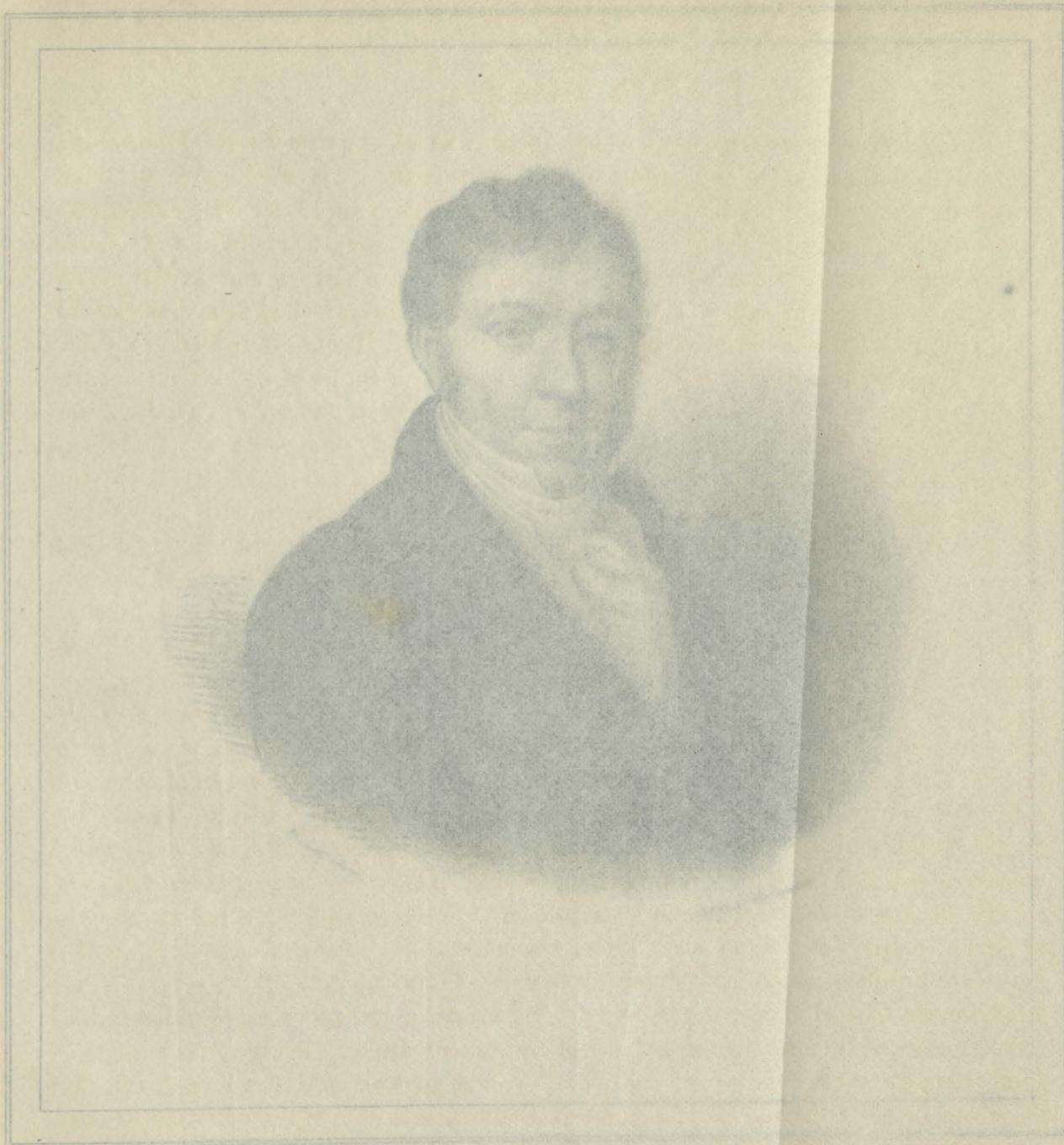
It is the hour, the lovely hour,  
From weary cares when lone and free,  
My pensive soul awakes her pow'r,  
And flies afar, my love, to thee !

When Ev'ning leads her gentle store  
Of hues divine o'er sea and shore,  
Oh ! then's the hour, the lovely hour, &c.

When all the stars, with glories new,  
Are seen to leave their secret bow'rs,  
As if to share, in worship due,  
The incense of our breathing flow'rs,  
And that sweet ray, that falls like balm,  
Seems ev'ry earthly plaint to calm,  
Oh ! that's the hour, the lovely hour, &c.

## J. N. HUMMEL.

JOHANN NEPOMUK HUMMEL, whose celebrity as a Composer for the Piano-forte, and whose skill and talent as a performer on that instrument, are of the highest order, was born at Presburg on the 14th of November, in the year 1778. His father, who was a teacher of music at the Military School of Wartberg, put the violin into the hands of his child when only in his fourth year. Instructions in singing and on the piano-forte followed, and in a very short time his progress distinguished him above all his fellow pupils. At the abolition of the above institution, M. Hummel removed to Vienna, where the precocious powers of his son soon engaged the attention of all the *Connoiseurs*, and it was agreed that the youthful wonder should be placed under the immediate care of Mozart, with whom he remained two years. When only nine years of age, he performed at a concert given by that great master at Dresden; and in the following year he played in public at Cassel: in both of which places he was received with enthusiasm. He then visited, with his father, the principal cities of Germany and Denmark, and passed the years 1791 and 1792 in England, where he published his Op. 1, which was engraved on copper, and dedicated to the Queen. In 1793 he returned to Germany, where, in that and the ensuing year, he performed at various towns, with prodigious success. At Vienna he began the study of composition, under Albrechtsberger, and subsequently cultivated, under the able Salieri, that of the dramatic department of his art. In 1803 he accepted the place of Chapel Master in the establishment of the Prince Nicolas Esterhazy; and his first Mass was honored by the entire commendation of the celebrated Haydn. The genius of Hummel now also manifested itself in compositions for the Ballet and the Opera of the Imperial Theatre, and several of his productions were received with the highest approbation. From 1811, when he quitted the Prince's service, he settled himself in Vienna; occasionally, however, making short excursions to Berlin, Leipsic, &c. being every where welcomed with enthusiastic applause, as the most extraordinary piano-forte player of the day. From the end of the year 1816 to 1818, he was Chapel Master to the King of Wirtemberg, and afterwards resided in the same capacity at Weimar, in the service of the Grand Duke. In 1821 he made two great journeys to St. Petersburgh and Moscow, and another to Holland in 1823. In the spring of 1830, the long-indulged expectation of a visit from Hummel to the French capital was fulfilled; and in the month of March last he gave a Concert in the *Salle Chantereine*, which was attended by all the distinguished amateurs and professors in Paris, and where he performed a new grand Concerto and a Fantasia with the most decided success. From Paris he proceeded to London, with the decided reputation of being the first in his line that the continent of Europe can at this time produce. His re-appearance in this metropolis was hailed with infinite delight by all the musical and fashionable *Cognoscenti*, and his first concert took place in the great room at the King's



The Musical Gem. 1831.

*Hummel*

Published by Scott & Grayson, 28 New Bond St.

## J. N. HUMMEL.

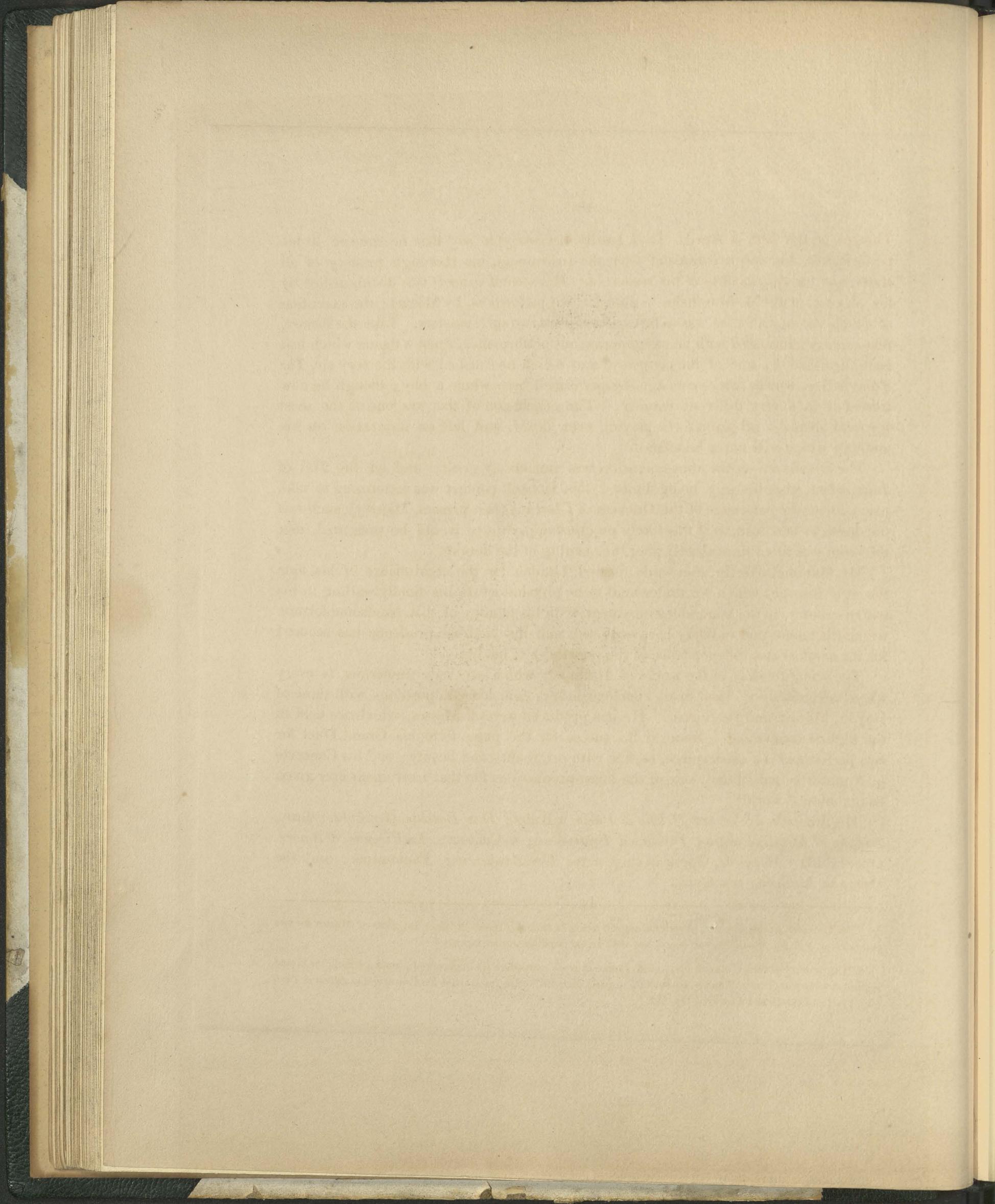
JOHANN NIKOLAUS HUMMEL, whose celebrity as a Composer for the Piano-forte, and whose great talent as a performer on that instrument, are of the highest order, was born at Poersch on the 14th of November, in the year 1778. His father, who was a teacher of music at the Military School of Wartberg, put the violin into the hands of his child when only in his fourth year. Instructions in singing and on the piano-forte followed, when a very short time his progress distinguished him above all his fellow pupils. On the dissolution of the above institution, M. Hummel removed to Vienna, where the precocious powers of his son soon engaged the attention of all the *Connoisseurs*, and it was agreed that the youthful wonder should be placed under the immediate care of Mozart, with whom he remained two years. When only nine years of age, he performed at a concert given by that great master at Dresden; and in the following year he played in public at Berlin: in both of which places he was received with enthusiasm. He then visited, with his father, the principal cities of Germany and Denmark, and passed the years 1791 and 1792 in England, where he published his Op. I, which was engraved on copper, and dedicated to the Queen. In 1793 he returned to Germany, where, in that and the ensuing year, he performed at various towns, with prodigious success. At Vienna he began the study of composition, under Albrechtsberger, and subsequently continued it under the able Salieri, that of the dramatic department of his art. In 1803 he accepted the place of Chapel Master in the establishment of the Prince Nicolas Esterhazy, and his first Mass was honored by the entire commendation of the celebrated Haydn. The genius of Hummel now also manifested itself in compositions for the Ballet and the Operas of the Imperial Theatre, and several of his productions were received with the highest approbation. From 1811, when he quitted the Prince's service, he settled himself in Vienna; occasionally, however, making short excursions to Berlin, Leipsie, &c., being every where welcomed with enthusiastic applause, as the most extraordinary pianoforte player of the day. From the end of the year 1816 to 1818, he was Chapel Master to the King of Wirtemberg, and afterwards resided in the same capacity at Weimar, in the service of the Grand Duke. In 1821 he made two great journeys to St. Petersburg and Moscow, and another to Holland in 1823. In the spring of 1830, the long-expected expectation of a visit from Hummel to the French capital was fulfilled; so that in the month of March last he gave a Concert in the *Salle Chantereine*, which was attended by all the distinguished amateurs and professors in Paris, and where he performed a new grand Concerto and a Fantasia with the most decided success. From Paris he proceeded to London, with the decided reputation of being the first in his class that the continent of Europe can at this time produce. His re-appearance in this metropolis was hailed with infinite delight by all the musical and fashionable *Cognacxans*; and his first concert took place in the great room at the King's



A handwritten signature in cursive script that reads "Hummel".

The Musical Gem 1831.

Published by Mori & Layenu, 28, New Bond St.



Theatre, on the 29th of April. It is hardly necessary to say that he showed, in his performance, his entire command over the instrument, his thorough mastery of all styles, and the rich fertility of his resources. His second concert was distinguished by his playing, with M. Moscheles, a duet for two performers, by Mozart; the execution of which was as perfect as was to be expected from two such masters. Like the former, this concert terminated with an extemporaneous performance, upon a theme which had been furnished by one of the company, and which he finished with the very air, *The Plough-Boy*, which, forty years ago, he performed here when a boy; though he now treated it in a very different manner. The conclusion of this was one of the most splendid displays of piano-forte playing ever heard, and left an impression on his auditory which will never be effaced.

The attendance on the above occasion was immensely great; and on the 21st of June, when, from his stay being limited, his farewell concert was announced to take place, under the patronage of the Duchess of Clarence (her present Majesty), such was the desire to hear him, as it was likely no other opportunity would be presented, that the room was filled immediately after the opening of the doors\*.

Mr. Hummel shortly afterwards quitted London for the continuance of his tour through Europe, which we understand to be preparatory to his finally settling in his native country, in the honorable enjoyment, with his family, of that handsome fortune which his talents and industry have acquired, and his habitual prudence has secured for the comfort and independence of the remainder of his life.

The scientific skill of the works of Hummel, which are very numerous, is every where acknowledged; and many excellent judges rank his compositions with those of Haydn, Mozart, and Beethoven. He has produced several Masses, which are held in the highest estimation. Amongst his pieces for the piano-forte his Grand Duet for two performers is a masterpiece, replete with originality and beauty; and his Concerto in A minor is undoubtedly one of the finest productions for that instrument ever given to the musical world†.

His dramatic works are *Helene et Paris*, a Ballet; *Das Balebte Gemählde*, ditto; *Sappho of Mitylene*, ditto; *Diana ed Endimione*, a Cantata; *Le Vicende d'Amore*, Opera Buffa; *Mathilde*, Opera in three acts; *Der Zauberring*, Pantomime; and the Opera of *Mathilda von Guise*.

\* M. Hummel, at this Concert, played his own Sestet in D minor, a Rondo Brillant, the Duet of Mozart for two piano-fortes, with M. Moscheles, and concluded with an extemporaneous performance.

† The number of the published works of M. Hummel amounts to more than a hundred; among which, his Grand Septet, and the Concerto in B minor, are entitled to particular distinction; as are also his Concerto *Les Adieux de Paris* (Op. 110), and the Grand Concerto, Op. 113.

## ACCUSA I TUOI BEI RAI.

THE WORDS BY THE MARQUIS DE BOLOGNA.

Accusa i tuoi bei rai,  
 D'aver detestato amore,  
 Perdona mi l'errore  
 Ch'io feci sol per te.

## ACCUSA I TUOI BEI RAI.

*The Music by Gabusi.*

*Allegretto*

*Sentimentale.*

Ac---cu---sa i tuoi bei  
Ac---cu---sa i tuoi bei

rai, d'a---ver destato a--more, Ac---cu---sa i tuoi bei rai, d'a---  
rai, d'a---ver destato a--more, Ac---cu---sa i tuoi bei rai, d'a---

ver destato a-mo-re,  
 ver destato a-mo-re, Per.....do.....na mi l'er-...ro-re  
 ch'i.....o fe....ci sol per te!  
 Per.....do.....na mi l'er...ro-re ch'i....o fe....ci  
 ch'io fe....ci

sol per te! per do na per do na!  
 sol per te! per do na per do na! Ac...

$\left\{ \begin{matrix} \text{Treble clef} \\ \text{2/4 time} \\ \text{2 sharps} \end{matrix} \right.$

$\left\{ \begin{matrix} \text{Treble clef} \\ \text{2/4 time} \\ \text{1 sharp} \end{matrix} \right.$

$\left\{ \begin{matrix} \text{Treble clef} \\ \text{2/4 time} \\ \text{1 sharp} \end{matrix} \right.$

cu---sai tuoi bei rai, d'a---ver des-tato a---mo---re,  
 cu---sai tuoi bei rai, d'a---ver des-ta-to a---mo---re,

Per...

$\left\{ \begin{matrix} \text{Treble clef} \\ \text{2/4 time} \\ \text{1 sharp} \end{matrix} \right.$

Per---

do...na..mi l'er..ro.re ch'io fe....ci sol per te!

do.....na..mi l'er..ro.re ch'io fe....ci sol per te per

per

te per te, ch'io fe..... ci sol per

te per te, ch'io fe..... ci sol per

vibrate

p.

pp

te! Ac...cu-sa i tuo-i bei rai, d'a...ver des-tato a...mo-re, Ac...  
 te! Ac...cu-sa i tuo-i bei rai, d'a...ver des-tato a...mo-re, Ac...

cusa i tuo-i bei rai d'a-ver destato a...mo-re Per.....do...na...  
 cusa i tuo-i bei rai d'a-ver destato a...mo-re Per.....do...na...

mi l'er...ro-re, che io fe....ci sol per te  
 mi l'er...ro-re, che io fe....ci sol per te per

Per... do..... na per... do... na per  
 do... na l'er... ro... re per... do... na  
 ro... re per... do... na per... dona l'er... ro... re, ch'io  
 per... do... na per... dona l'er... ro... re, ch'io  
 fe... ci per te!  
 fe... ci per te!

"HERE'S A HEALTH TO THAT FRIEND!"

*The Music by Mrs Henry Shelton*

VOCE.

PIANO.

FORTE.

*Con Spirito*

Tis not while the fairy breeze  
fans the green sea, That the strength of the Bark may be  
known, And tis not in prosperity's hour that the truth Or the  
fervor of friends can be shown. No! the Bark must be prov'd when the

tempest is high, When dangers and mountain waves press, — The  
*dim:*

*ad lib:*

Friend, when the storm of ad...ver...si...ty's nigh; For the  
*ad lib:*

*con anima.*

touch...stone of Friendship's dis...tress. Here's a health! Here's a  
 health! Here's a health to that Friend! God bless him!

1831

*piu lento*

'Twas thus, when my path was o'er

*a tempo*

- clouded and drear, And friends had all shrunk from the test; That the

chosen one came to re..lieve or to share The sorrows that burthen'd my

breast, Past griefs may yet cease to be thought on, but never Can

time make my feeling of gratitude less; May blessings unnum-ber'd de...  
*con anima*  
 scend, and for ever, On the friend who is true in the hour of distress! Here's a  
*ad lib:*  
 health!    Here's a health!    Here's a health to that Friend! God  
 bless him!

**"HERE'S A HEALTH TO THAT FRIEND!"**

(FROM A LADY'S ALBUM.)

'Tis not while the fairy breeze fans the green sea  
 That the strength of the bark may be known ;  
 And 'tis not in prosperity's hour that the truth  
 Or the fervor of friends can be shown.

No! the *bark* must be prov'd when the tempest is high,  
 When dangers and mountain waves press ;  
 The *friend*, when the storm of adversity's nigh,  
 For the touchstone of Friendship's *distress*.

Here's a health to that Friend ! God bless him !

'Twas thus when my path was o'erclouded and drear,  
 And friends had all shrunk from the test,  
 That the chosen one came to relieve or to share  
 The sorrows that burthen'd my breast.

Past guilt may yet cease to be thought on ; but never  
 Can time make my feeling of gratitude less :  
 May blessings unnumber'd descend, and for ever,  
 On the Friend who is true in the hour of distress!

Here's a health to that Friend ! God bless him !

## REZO,

THE PLANTING OF THE VINE.

THE WORDS FROM THE SPANISH BY W. B.

Gentle neighbours, join with me! Gentle neighbours!  
Holy Saint Anthony, prosper our labours!

Holy Saint Anthony ! we bend before thee ;  
Hear ! we implore thee.

Oh ! be thy blessing granted ;  
We bid the infant tree,  
Which here our hands have planted,  
In honor rise to thee :  
Accept the gifts we render,  
And guard this nurseling tender.  
Holy St. Anthony ! &c.

Ere long, with clusters teeming,  
Oh ! may its sweets impart  
New courage, all redeeming,  
To cheer the drooping heart,  
And nerve for battle glorious  
The hero's arm victorious.  
Holy St. Anthony ! &c.

Rear high its leafy bower,  
And, when to court its shade  
Shall come, in weary hour,  
Some hapless pilgrim maid,  
Dear Saint ! thy pity yield her,  
And 'neath our Vine enshield her.  
Holy St. Anthony ! &c.

## SAN ANTON.

Santucho piadoso  
Que osa regalarse  
Por mortificarse  
Con vino precioso  
De cuerpo monstruoso  
E in chada bariga.  
Ay, San Anton !

Si muestra la frente  
Armada un marido  
Que en valor ha sido  
Qual toro valiente  
Y de astaa luciente  
Se adorna y toriga.  
Ay, San Anton !

Si quando, se inflama  
El joven cadete  
Peinando el copete  
A par de madama  
Y su asedio trama  
A toda fatiga.  
Ay, San Anton !

R E Z O  
 THE PLANTING OF THE VINE,  
*The Music by Garcia.*

*VOCE.*

Gentle Neighbors!  
*A quel que a ten...*

*PIANO*

*FORTE.*

Join with me, Gentle Neighbors!      Ho-----ly Saint Antony!      St  
*cion me dea lo que di-ga.*      *Ay, san An-ton!*      *san An-*

An-to-ny prosper our labors!      Ho-----ly Saint Antony!      We  
*ton san An-ton lo ben-di-ga!*      *Ay, san An-ton!*      *san An-*

bend be - fore thee, Hear..... we im - plore thee Hear,....  
ton lo ben..di...ga! San An-ton lo ben--di---ga! San An...

.... we implore thee!  
ton lo bendi-----ga!

Oh! be thy blessing grant-ed! We bid the in fant Tree Which  
San...tu.....cho pia---do---so. Que o-sa re - ga larse,

here our hands have planted In ho-nor rise to thee Ac...  
Por mor...ti...fi...car...se Con. vi....no pre - cioso,

cept the gifts we render And guard this nurse ling ten... der....  
*De cuer..po mons-truoso*      *Ein cha..da ba...ri...ga*

*2<sup>d</sup> Verse.*      Ere long with clusters teem-ing, Oh! May its sweets im..part New  
*Si mu...es...tra la fren...te Ar...ma...da un ma...ri...do,*      *Quen*

courage, all re..deeming, To cheer the droop-ing heart, And  
*va.....lor ha...si...do, Qual to.....ro va...liente,*      *y*

nerve for bat..tle glorious The Her..ro's arm vic...to...rious!  
*de as - tro lu...cien...te, sea...dor...na y to...ri...ga*

*3<sup>d</sup> Verse.*      Rear high its lea..fy bow..er, And when, to court its shade, Shall  
*Si quan...do mas se infla...ma El jo...ven ca...de...te*      *Pei*

come, in wea..ry hour, Some hap..less Pil..grim Maid,— Dear  
*nan do el co...pete, A par de ma...da...ma y*

saint! Thy pi..ty yield her, And neath our vine en..shield her....  
*su a se dio tra...ma, A to...da fa...ti...ga*

"ROUSE THEE UP, SHEPHERD BOY!"

*The Music by Mad<sup>e</sup>. Malibran*

*Allegretto.*

Rouse thee up, Shepherd Boy! For the pastures prepare, And thy fleecy treasures.  
*Lève-toi jeune enfant! compte tes blancs moutons Il faut les mener*

counting, Lead them forth young and old, in the morning fair, Come a  
*païtre, sans tarder lève-toi sur le sommet des monts, Le*

way, lad! a way to the mountain! Idle di idle di oi oi.  
*jour vient de pa-raïtre, Idle di idle di oi oi*

Hear ye not, as they pass by the e... ch... o... ing rock, The  
*En...tends tu les pas lourds et me su...res des Bœufs du Ber-*

herds men so mer...ri...ly sing...ing And the bright sil...ver bell of the  
*ger le chien et la hour lette Et du roi des troupeaux, du be-*

King of the flock, At the head of his com...pany ring...ing? Rouse thee  
*lier vi...goureux, l'argen...tine et blanche clo...chette, Lé...ve*

up Shepherd Boy! For the pastures prepare And thy fleecy trea...sures counting,  
*toi jeune enfant! compte tes blancs moutons Il faut les me...ner pa...tre*

Lead them forth young and old, in the morning fair, Come a-way Lad! away to the  
*Sans tar der...lè...ve toi sur le sommet des monts, Le jour vient de pa...*

*Fine.* *2d Verse.*

mountain. Iodle di iodle di oi oi. See where, yon-der the light-footed  
*rai...tre, Iodle di iodle di oi oi. Le chas...seur qui pour suit l'agile*

hunter appears! Al-re-a-dy the bu-gles are sound-ing And lo from the  
*et fin chamois a déjà pas sè la mon...tag...ne Le Seigneur que le*

castle the gay cavaliers, On their coursers so gracefully bounding. Rouse thee  
*cor appele au fond des bois' a quitte sa noble cam...pag...ne Lé...ve*

“ROUSE THEE UP, SHEPHERD BOY!”

TRANSLATED FROM THE FRENCH BY W. BALL.

Rouse thee up, shepherd boy! for the pastures prepare,  
And, thy fleecy treasures counting,  
Lead them forth, young and old, in the morning fair:—  
Come, away, lad! away to the mountain!

Hear ye not, as they pass by the echoing rock,  
The herdsmen, so merrily singing?  
And the bright silver bell of the king of the flock,  
At the head of his company, ringing?  
Rouse thee up, shepherd boy! &c.

See, where yonder the light-footed hunter appears!  
Already the bugles are sounding:  
And lo! from the castle the gay cavaliers,  
On their coursers, so gracefully bounding!  
Rouse thee up, shepherd boy! &c.

TYROLIENNE.

Léve toi, jeune enfant! compte tes blancs moutons;  
Il faut les mener paître;  
Sans tarder, léve toi, sur le sommet des monts  
Le jour vient de paraître.

Entends-tu les pas lourds et mesurés des bœufs?  
Du berger, le chien, et la houlette?  
Et du roi des troupeaux, du belier vigoureux?  
L'argentine et blanche clochette?

Le chasseur qui poursuit l'agile et fin chamois  
A déjà passé la montagne;  
Le seigneur, que le cor appelle au fond des bois,  
A quitté sa noble campagne.

THE SWISS MAIDEN'S SONG TO THE  
EAGLE\*.

THE ENGLISH WORDS BY WILLIAM BALL.

Where the craggy upland tow'rs  
O'er the glacier, bright and high,  
Lo, the King-bird ! where it soars,  
Wheeling through the azure sky.  
Speed, O speed thee,  
Wild one ! heed thee,  
To thy rocky covert hie :  
Mountain Eagle ! swiftly fly  
From the marksman's fatal eye,  
Mountain Eagle ! swiftly fly !

Ranger of the trackless air !  
Fast thy homeward pinion ply,  
Or the proudest feather there  
Soon will in the valley lie.  
Speed thee, rover !  
Or my lover  
Will thy reckless play espy.  
Beauteous Eagle ! swiftly fly !  
Shun the marksman's fatal eye,  
Mountain Eagle ! swiftly fly !

Ere the frightened echoes ring,  
Nerve those regal plumes of thine,  
Or the finest of thy wing,  
Hapless Eagle ! will be mine.  
Speed thee, speed thee,  
Wild one ! heed thee,  
To thy rocky covert hie :  
Mountain eagle ! swiftly fly !  
From the marksman's fatal eye,  
Mountain Eagle ! safely fly !

SCHLAFE LYSEL.

(SWISS.)

Buti, Buti, Buteli bu !  
Lyseli thue tyner augelein zue,  
Muest nit gryne  
Lue, die fryne  
Guete Merdeli gryne nit,  
Schwyg we d'fryne werde wit.

Buti, Buti, Buteli bu !  
Schlaf, mys Lyseli, schlaf bis gnue ;  
'S müetti achtet,  
We's scho nachtet ;  
'S mütterherz wett scheldwacht stah,  
Das nüt Böses, zu der cha.

\* It will be perceived that this song is not a translation, the Editor having attached to the melody a subject which he imagined likely to be more generally acceptable. The words of the original ("Schlafe Lyseli") are, however, preserved.

## THE SWISS MAIDEN'S SONG TO THE EAGLE,

*The Music by F. Stockhausen*

*VOCE.*

*Moderato.*

*PIANO.*

*mf*

*FORTE.*

Speed, O speed thee, Wild one! Heed thee, To thy rocky  
*Mü... est nit grij...ne lue, di fry...ne gue...te mei deli*

co...vert hie, Moun.tain Ea...gle, swift ly fly!  
*grij...ne nit, schwijg we d'frij...ne wer...de wit.*

From the Marksman's fa...tal eye, Mountain Ea...gle, swift ly fly!  
*gue...te ect...ele grij...ne nit schwijg, we d'frij...ne wer...de wit.*

*mf*

Ran...ger of the track...less air! Fast thy homeward  
Bun...ti, Bun...ti, Bun...te...li bu, schlaf my's Ly...se...li,

pin...ion ply, Or the proud...est fea...ther there  
schalaf vis grue; Bun...ti, Bun...ti, Bun...te...li bu

Soon will in the val...ley lie. Speed thee, Ro...ver!  
schlaf, mys Ly...se...li schlaf bis grue; 's müet...ti ach...tet,

Or my lov...er Will thy reck...less play e... spy:  
we's scho nach...tet, 's müet...ter...cherz woth schild wacht stah,,

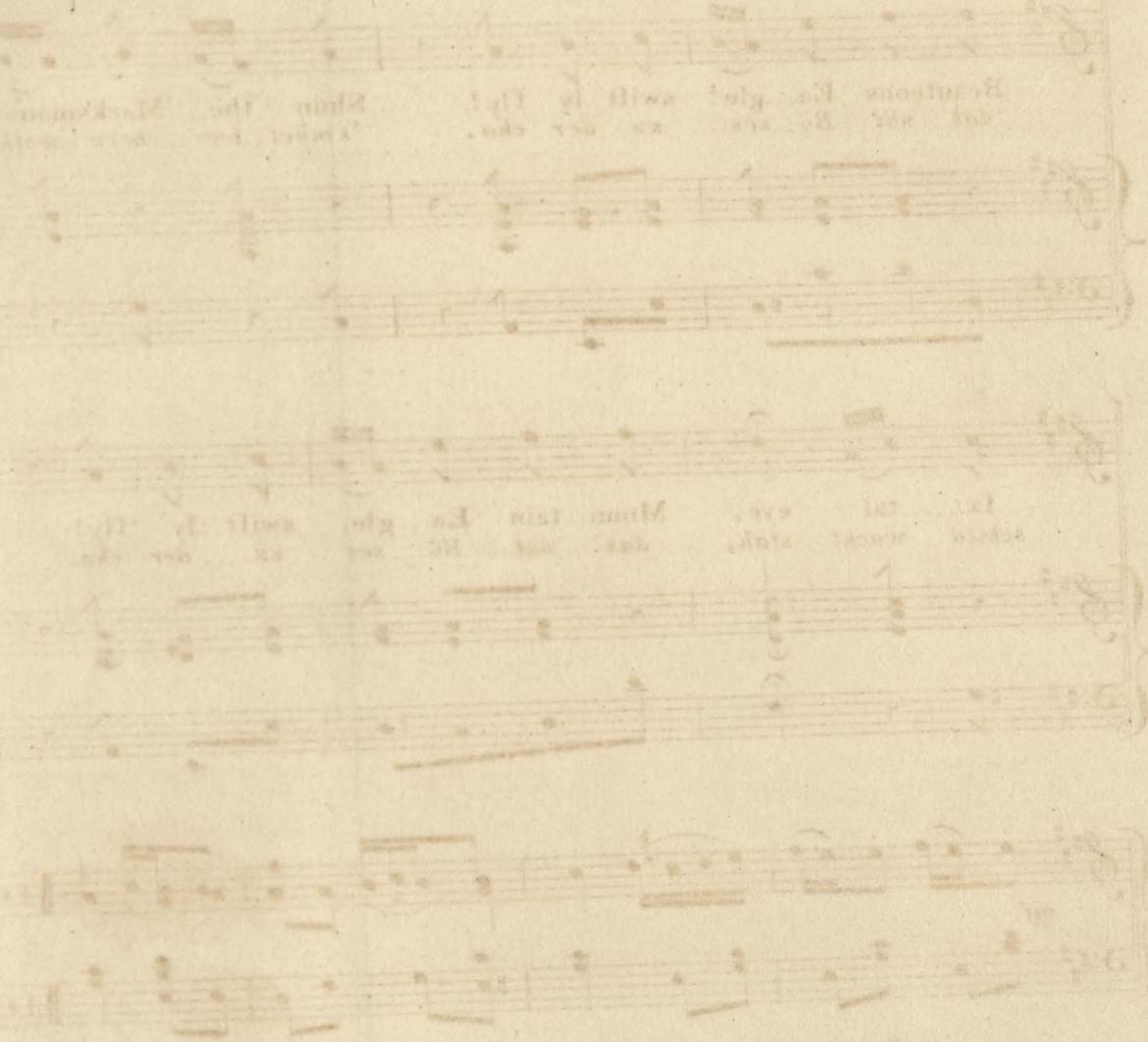
The musical score consists of three staves of music in G major. The top staff features a soprano vocal line with lyrics in both English and German. The middle staff shows a piano accompaniment with bass and harmonic support. The bottom staff continues the piano's harmonic and rhythmic patterns. The lyrics describe an eagle's flight and its encounter with a marksman.

Beauteous Ea...gle! swiftly fly! Shun the Marksman's  
das nüt Bö...ses zu der cha. 's müet...ter...cherz woth

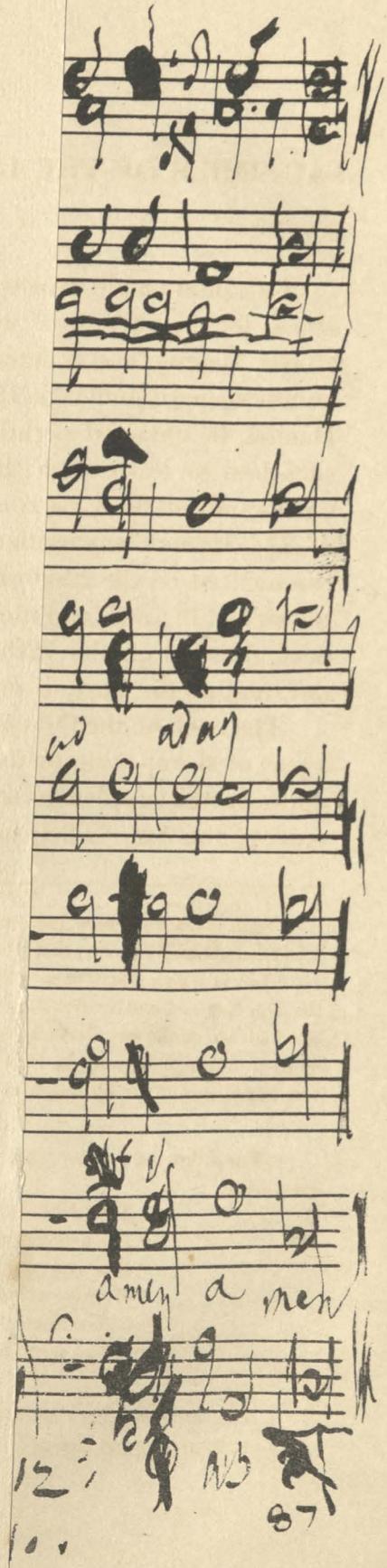
fa....tal eye, Moun..tain Ea...gle, swiftly fly!  
schild wacht stah, das nut Bö...ses zu...der cha.

3

Ere the frightened echoes ring,  
Nerve those regal plumes of thine,  
Or the finest of thy wing,  
Hapless Eagle! will be mine.  
Speed thee, speed thee, wild one! heed thee,  
To thy rocky covert hie,  
Mountain Eagle! swiftly fly  
From the Marksman's fatal Eye!



goes under his right arm  
and to steady his right arm  
give self to face of self  
man of the left hand self  
left hand also self keeps self  
self face of man of self  
it off hand of self man of self  
left hand man of self self



## FAC-SIMILE OF THE LAST PAGE OF HANDEL'S MS. OF THE MESSIAH.

THE inestimable treasure to which the editors of this work have been kindly allowed access, for the purpose of making the accompanying transcript, is the private property of His Majesty, and is deposited in the Royal Library. When the celebrated M. Neukomm visited London in 1829\*, impelled by his veneration for the mighty genius of Handel, he obtained permission to inspect the manuscript, and the musical world was surprised to learn from the statement of that gentleman, who had interpreted the memoranda of the great composer, inserted in some of its pages, that the divine *Oratorio* of *The Messiah* was written in the incredibly short time of twenty-one days. It was commenced on the 22nd of August, 1741, and the first part was the labor of six days, the second of nine, and the third of six ; the final page bearing testimony to its having been finished on the 12th of September. The rehearsal took place on the following day, and on the next, as indicated, “*the marvellous work*” was publicly performed†.

The book of the *Oratorio* is perfect in all but the latter half of the “*Overture*” and a part of the opening recitative of “*Comfort ye my people.*” At the end of the volume appear some supplementary sheets, comprising—“How beautiful are the feet,” for five voices ; the Air “*Their sound is gone out;* ‡” and the Chorus on the same subject.

\* Sigismond Neukomm, born in 1778 at Saltzburgh, the city which gave birth to Mozart, was a disciple of Haydn, who treated him like a son, and at whose recommendation he was appointed *Maestro di Capella* at St. Petersburgh, in 1804, but in which situation the climate did not long allow him to remain. He enjoys independence, and journeyed through England and Scotland for the purpose of enlarging his stock of general knowledge. His compositions, some of which are of the grandest character, are as yet but confinedly known in this country; but there can be no doubt of their ultimate advance to high celebrity. A sacred canon, “*Praise be to Him,*” composed by M. Neukomm, was introduced at the Birmingham Musical Festival of 1829.—HARMONICON.

† The following pieces appear in the MS. allotted, by names written *in pencil*, to the eminent performers under-mentioned.

“ Thus saith the Lord of Hosts.” .....	Mr. REINHOLD.
“ For behold darkness shall cover the earth.” }	
“ But who may abide.” }	Mr. LOW.
“ He was cut off.” }	Mrs. CIBBER.
“ O thou that tellest.” .....	Mrs. CLIVE.
“ There were shepherds.” .....	

‡ This appears to have been first intended for Mr. Beard; but his name is struck through, and that of *Signora Avolio* written in pencil instead.

Facsimile of the last Page of Handel's M.S. of the Oratorio of the Messiah.

The image shows a handwritten musical score for the last page of George Frideric Handel's manuscript of the Oratorio of the Messiah. The score consists of eight staves of music, each with a different key signature and time signature. The music is written in a cursive hand, with various musical symbols like eighth and sixteenth notes, rests, and dynamic markings. The lyrics are written below the staves, with some words underlined or written in a larger font. The lyrics include "a men", "amen", "a men", "a men", "a men", "a men", "a men", and "a men". The score ends with a final section of music and lyrics, followed by a concluding statement at the bottom.

Fine dell' oratorio. G. F. Handel. 8 September 1741. N.B. 87  
autograph will be seen 14 days hence. 1741.

## FAC-SIMILE OF THE LAST PAGE OF HANDEL'S MS. OF THE MESSIAH.

THE inestimable treasure to which the editors of this work have been kindly allowed access, for the purpose of making the accompanying transcript, is the private property of His Majesty, and is deposited in the Royal Library. When the celebrated M. Neukomm visited London in 1829\*, impelled by his veneration for the mighty genius of Handel, he obtained permission to inspect the manuscript, and the musical world was surprised to learn from the statement of that gentleman, who had interpreted the memoranda of the great composer, inserted in some of its pages, that the divine Oratorio of *The Messiah* was written in the incredibly short time of twenty-one days. It was commenced on the 22nd of August, 1741, and the first part was the labor of six days, the second of nine, and the third of six ; the final page bearing testimony to its having been finished on the 12th of September. The rehearsal took place on the following day, and on the next, as indicated, “*the marvellous work*” was publicly performed†.

The book of the Oratorio is perfect in all but the latter half of the “*Overture*” and a part of the opening recitative of “*Comfort ye my people.*” At the end of the volume appear some supplementary sheets, comprising—“How beautiful are the feet,” for five voices ; the Air “Their sound is gone out; †” and the Chorus on the same subject.

\* Sigismond Neukomm, born in 1778 at Saltzburgh, the city which gave birth to Mozart, was a disciple of Haydn, who treated him like a son, and at whose recommendation he was appointed *Maestro di Capella* at St. Petersburgh, in 1804, but in which situation the climate did not long allow him to remain. He enjoys independence, and journeyed through England and Scotland for the purpose of enlarging his stock of general knowledge. His compositions, some of which are of the grandest character, are as yet but confinedly known in this country ; but there can be no doubt of their ultimate advance to high celebrity. A sacred canon, “*Praise be to Him,*” composed by M. Neukomm, was introduced at the Birmingham Musical Festival of 1829.—HARMONICON.

† The following pieces appear in the MS. allotted, by names written *in pencil*, to the eminent performers under-mentioned.

“ Thus saith the Lord of Hosts.” .....	Mr. REINHOLD.
“ For behold darkness shall cover the earth.” }	
“ But who may abide.” }	Mr. LOW.
“ He was cut off.” }	Mrs. CIBBER.
“ O thou that tellest.” .....	
“ There were shepherds.” .....	Mrs. CLIVE.

† This appears to have been first intended for Mr. Beard ; but his name is struck through, and that of *Signora Avolio* written in pencil instead.

### MADEMOISELLE TAGLIONI.

AMONGST the fair votaries of Terpsichore whose talents and attractions in the *ballet* department of the French stage have, from time to time, within our recollection, shared the highest honors of public favor, we know of no one who has enjoyed a celebrity more unanimously accorded than the lovely *danseuse* whose portrait we accompany with this slight memoir.

Mademoiselle **TAGLIONI** is of Italian extraction. She is the daughter of a dancer many years attached to the *ballet* establishment of the French opera, and who was an early pupil of the celebrated **COULON**, father of the favorite Massaniello of our King's Theatre. **Salvator Taglioni** made his *début* on the boards of the *Academie de Musique* in the April of 1806. His son **PAUL**, who had been distinguished by his rapid progress in the saltatory art under the same able tutelage, and the youthful **MARIE**, who, following in the same track, had created the most anxious expectations on behalf of her first public essay, appeared together on the stage of the new Parisian Opera-house, on the 23rd of July, 1827, and were welcomed with immense applause.

The reports that had followed the retirement of **BIGOTTINI**, who had so long engrossed the public admiration, soon ceased to be felt amidst the excitation awakened by the graces of **TAGLIONI**; and the succession of characters in which she proceeded to develop all the resources of her art was only a series of triumphs which seemed, without assumption, to distance all competition, and to give assurance of the prize of undivided popularity in the path assigned her, and in which it was her happiness to enjoy the fortunate superintendence of the parental eye.

After considerable difficulty encountered in negociation with the powers that sway the destinies of theatrical favorites in *la bonne ville de Paris*, the long-desired *congé* was obtained, and Mademoiselle **TAGLIONI** (who was accompanied to London by her father) was introduced to an English audience on the night fixed for M. Laporte's benefit, at the King's Theatre, the 3rd of June, 1830, when the house was completely filled, and the appearance of the accomplished stranger was greeted with an enthusiasm not adequately to be described\*.

**TAGLIONI** unquestionably combines the finest requisites for eminence in her art. The union she displays of muscular ability with the most feminine delicacy of frame and figure is truly extraordinary. A charming simplicity, the principal characteristic of her demeanor on the stage,—an utter absence of that false consequence and *bombast* of carriage and manner which have so peculiarly marked too many *artistes* of our time, and a native grace and matchless precision in her movements, even those in which the most astonishing difficulties are conquered, and which yet appear to demand of *her* no effort, leave us delighted with the *fairyism* of the lovely being before us, seemingly no “mortal mixture of earth's mould,” and enchant us into forgetfulness of the unwearied perseverance and application by which, in aid of the lavish gifts of Nature, such unrivalled excellence has been attained.

It is expected that Mademoiselle **TAGLIONI** will renew her visit to the British Metropolis in the forthcoming season of 1831.

---

\* The character chosen on the above occasion was *Flore* in Didelot's revived *ballet* of *Flore et Zephyr*; and it is needless to say that her success, like her performance, was perfect. She afterwards, during the short period of her stay, which was confined to three weeks, appeared in *La Somnambule* and in the dances in *Guillaume Tell*: and such was the attraction at the Opera-house towards the close of her engagement, that the most persevering efforts, and offers perfectly unprecedented, were made by the managers to procure an extension of the term for a week, and even for a day. Taglioni had taken her farewell; but it was at length finally announced that she would once more appear, on Saturday, the 26th of June, when, it was understood, she would leave London immediately *after* the performance, and that a vessel, engaged on purpose, was held in waiting to convey her to France. The important news, however, of the death of the King, arrived in the course of the day, and the theatre was shut.



*John Dugdale*

The Musical Gem - 1881

Published by: Mairi & Johnson, 22 New Bond St.

## MADEMOISELLE TAGLIONI.

Amongst the fair visitors of Terpsichore whose talents and attractions in the *ballet* department of the French stage have, from time to time, within our recollection, shared the highest honors of public favor, we know of no one who has enjoyed a celebrity more universally accorded than the lovely dancer whose portrait we accompany with these slight remarks.

Madeleine Taglioni is of Italian extraction. She is the daughter of a dancer, many years connected to the *ballet* establishment of the French opera, and who was an early pupil of the celebrated Coralli, father of the favorite Massaniello of our King's Theatre. Mademoiselle Taglioni made her *début* on the boards of the *Academie* in December in the year of 1826. Her son PAUL, who had been distinguished by his rapid progress in the *ballet*ary art under the same able tutelage, and the youthful MARIE, who, following in the same track, had created the most anxious expectations on behalf of her first public essay, appeared together on the stage of the new Parisian Opera-house, on the 3rd of July, 1827, and were welcomed with immense applause.

The report that had followed the retirement of BIGOTTINI, who had so long engrossed the public admiration, soon ceased to be felt amidst the excitement awakened by the graces of Taglioni; and the succession of characters in which she proceeded to develop all the resources of her art was only a series of triumphs which seemed, without exception, to distance all competition, and to give assurance of the prize of undivided popularity in the path assigned her, and in which it was her happiness to enjoy the fortuitous superintendence of the parental eye.

After considerable difficulty encountered in negotiation with the powers that sway the destinies of theatrical favorites in *la bonne ville de Paris*, the long-desired *congé* was obtained, and Mademoiselle Taglioni (who was accompanied to London by her father) was introduced to an English audience on the night fixed for M. Laporte's benefit, at the King's Theatre, the 3rd of June, 1830, when the house was completely filled, and the appearance of the accomplished stranger was greeted with an enthusiasm not adequately to be described\*.

Taglioni unquestionably possesses the finest requisites for eminence in her art. The union she displays of *grace* and *gracefulness* with the most feminine delicacy of frame and figure is truly extraordinary. A charming simplicity, the principal characteristic of her deportment on the stage, — — — — — after absence of that false consequence and *bombast* of carriage and manner which have so deeply marked too many *artistes* of our time, and a want of grace and *gracefulness* apparent in her movements, even those in which the most interesting difficulties are presented, and which yet appear to demand of her no effort, leave no tingling with the impress of the lively being before us, seemingly no "mortal mixture of earth's creation," and迅逝 into forgetfulness of the unwearyed perseverance and application by which, so cool of the lavish gifts of Nature, such unrivalled excellence has been attained.

It is expected that Mademoiselle Taglioni will renew her visit to the British Metropolis in the forthcoming season of 1831.

\* The *entree* chosen on the above occasion was *Flore et Zephyr*; and it is needless to say that her success, like her performance, was perfect. She afterwards, during the short period of her stay, which was confined to three weeks, appeared in *Le Siège de Corinthe* and in the dances in *Guillaume Tell*: and such was the interest of the *Opera*-house towards the close of her engagement, that the most persevering efforts, and offers perfectly unremitted, were made by the managers to procure an extension of the term for a week, and even for a day. Taglioni had named her departure; but it was at length finally announced that she would come no more, and that a vessel, engaged especially, was held in waiting to convey her to France. The important news, however, of the death of the King, arrived in the course of the day, and the theatre was shut.



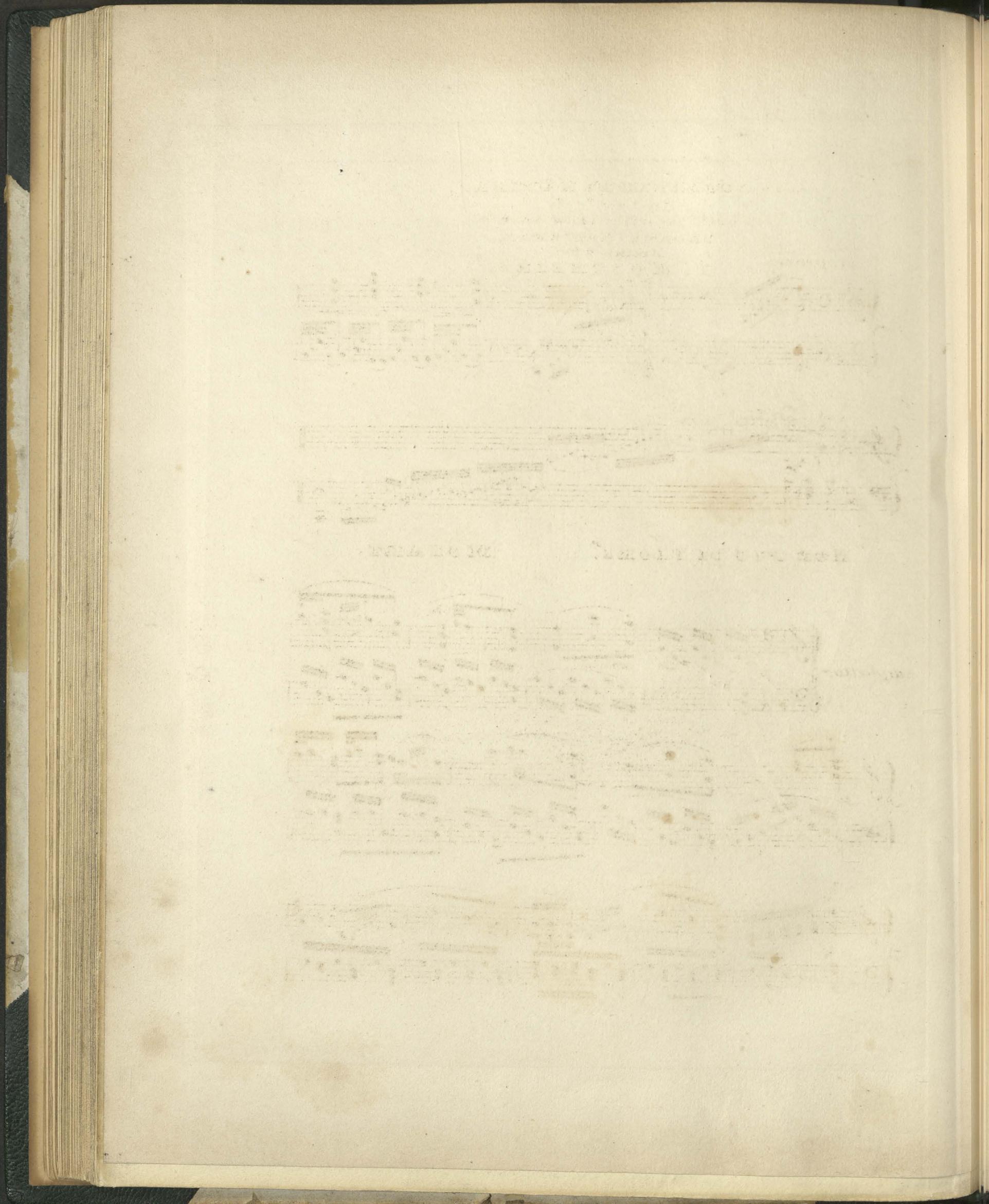
H. Baile, Sculp.

Printed by Nutcombe & Co.

*Marie Taglioni*

The Musical Gem 1831

Published by Mori & Lavenu, 28, New Bond St.



77.  
SOUVENIR DE L' OPERA,  
*FANTASIA,*  
cont'd favorite AIRS Sung by  
MADAME MALIBRAN,  
Arranged by  
*a capriccio.* J. MOSCHELES.



"NON PIU DI FIORI,"

MOZART.

Larghetto.

The image shows three staves of musical notation for a piano, arranged in a 'Larghetto' tempo. The top staff is in common time with a key signature of one flat. The middle staff is in common time with a key signature of one flat. The bottom staff is in common time with a key signature of one flat. The music features sustained notes, eighth-note patterns, and dynamic markings like 'p' (piano) and 'cantabile'. The arrangement is attributed to Mozart.

A page from a handwritten musical score for piano, featuring five systems of music. The score is written on two staves: treble and bass. Measure 101 starts with a treble clef, a key signature of one sharp, and common time. The right hand plays eighth-note patterns, while the left hand provides harmonic support. Measure 102 begins with a bass clef, a key signature of one flat, and common time. The right hand continues its eighth-note pattern, and the left hand provides harmonic support. Measure 103 is a repeat of measure 102. Measure 104 starts with a treble clef, a key signature of one sharp, and common time. The dynamic is marked 'sf'. Measure 105 starts with a bass clef, a key signature of one flat, and common time. The dynamic is marked 'sf'. Measure 106 starts with a treble clef, a key signature of one sharp, and common time. The dynamic is marked 'sf'. Measure 107 starts with a bass clef, a key signature of one flat, and common time. The dynamic is marked 'sf'. Measure 108 starts with a treble clef, a key signature of one sharp, and common time. The dynamic is marked 'sf'. Measure 109 starts with a bass clef, a key signature of one flat, and common time. The dynamic is marked 'sf'. Measure 110 starts with a treble clef, a key signature of one sharp, and common time. The dynamic is marked 'sf'. Measure 111 starts with a bass clef, a key signature of one flat, and common time. The dynamic is marked 'sf'. Measure 112 starts with a treble clef, a key signature of one sharp, and common time. The dynamic is marked 'sf'. Measure 113 starts with a bass clef, a key signature of one flat, and common time. The dynamic is marked 'sf'. Measure 114 starts with a treble clef, a key signature of one sharp, and common time. The dynamic is marked 'sf'. Measure 115 starts with a bass clef, a key signature of one flat, and common time. The dynamic is marked 'sf'. Measure 116 starts with a treble clef, a key signature of one sharp, and common time. The dynamic is marked 'sf'. The score includes various performance instructions such as 'calando con esp.', 'ped', 'Allegro Agitato.', 'gva', 'loco', 'dim.', 'p', 'dolce', and 'rallent.'

79

*p*

*tempo lento dolce*

*teneramente*

*ritenuto*

*cres:*

*f*

*loco*

*sf*

*leggiero*

*cres:*

*sf*

*leggiero*

*8va*



BAJELITO. SPANISH AIR, GARCIA.

*Allegretto*

*Grazioso.*

Handwritten musical score for three staves in G major, 3/8 time. The first staff is labeled 'Allegretto' and 'Grazioso.' with dynamic 'p' (pianissimo) and 'con leggierezza' (with lightness). The second and third staves continue the melody in a similar style.

Handwritten musical score for piano, page 81. The score consists of six staves of music in G major, 2/4 time. The top two staves are for the right hand, and the bottom four staves are for the left hand. The music features various dynamics like p, sf, and pp, and performance instructions like "passionato" and "rallent.". The handwriting is in black ink on aged paper.

Handwritten musical score for voice and piano, page 82. The score consists of six staves. The top two staves are for the piano, showing bass and treble clef staves with various chords and dynamics (pp, sf). The bottom four staves are for the voice, with lyrics in Italian: "ri-tar-dan-do attacca". The vocal parts include dynamic markings like pp, sf, p, and f. The score is written on aged paper.

"LE FACCIO UN INCHINO,"

Cimarosa.

*Andantino* *quasi Allegretto.*

*dolce*

*p* *con delicatezza*

*ritard.* *p* *cres.*

*scherzando* *cres.*

A page from a handwritten musical score for piano, featuring five staves of music. The score includes dynamic markings such as *f*, *p*, *ff*, *cres.*, *dolce*, and *grazioso*. The first staff begins with a forte dynamic (*f*) followed by a piano dynamic (*p*). The second staff starts with a piano dynamic (*p*) and ends with a forte dynamic (*ff*). The third staff begins with a piano dynamic (*p*) and ends with a forte dynamic (*ff*). The fourth staff begins with a piano dynamic (*p*) and ends with a forte dynamic (*ff*). The fifth staff begins with a piano dynamic (*p*) and ends with a forte dynamic (*ff*). The score is written in common time, with various key signatures throughout. The handwriting is in black ink on aged paper.

*Allegro non troppo*

8va

loc

cre-scen-do f

ff p

8va

loc

cre-scen-do f' sf> p

The musical score is composed of six staves of handwritten notation for piano. The music is in common time and G major. The first system contains four staves, and the second system contains two staves. The notation includes various note values, rests, and dynamic markings such as *cres.*, *sf*, *f*, *p*, and *ff*. Articulation marks like dots and dashes are also present. The lyrics "scen" and "do" appear in the vocal line of the first system. The score concludes with a final dynamic of *ff*.

## GALOPE A LA GIRAFFE.

by H. Herz.

*Moderato*

*con gva ad lib:*

*Var: 1.*

*f legato sempre*

*dim:*

*gva*

*p*

*f*

*dim:*

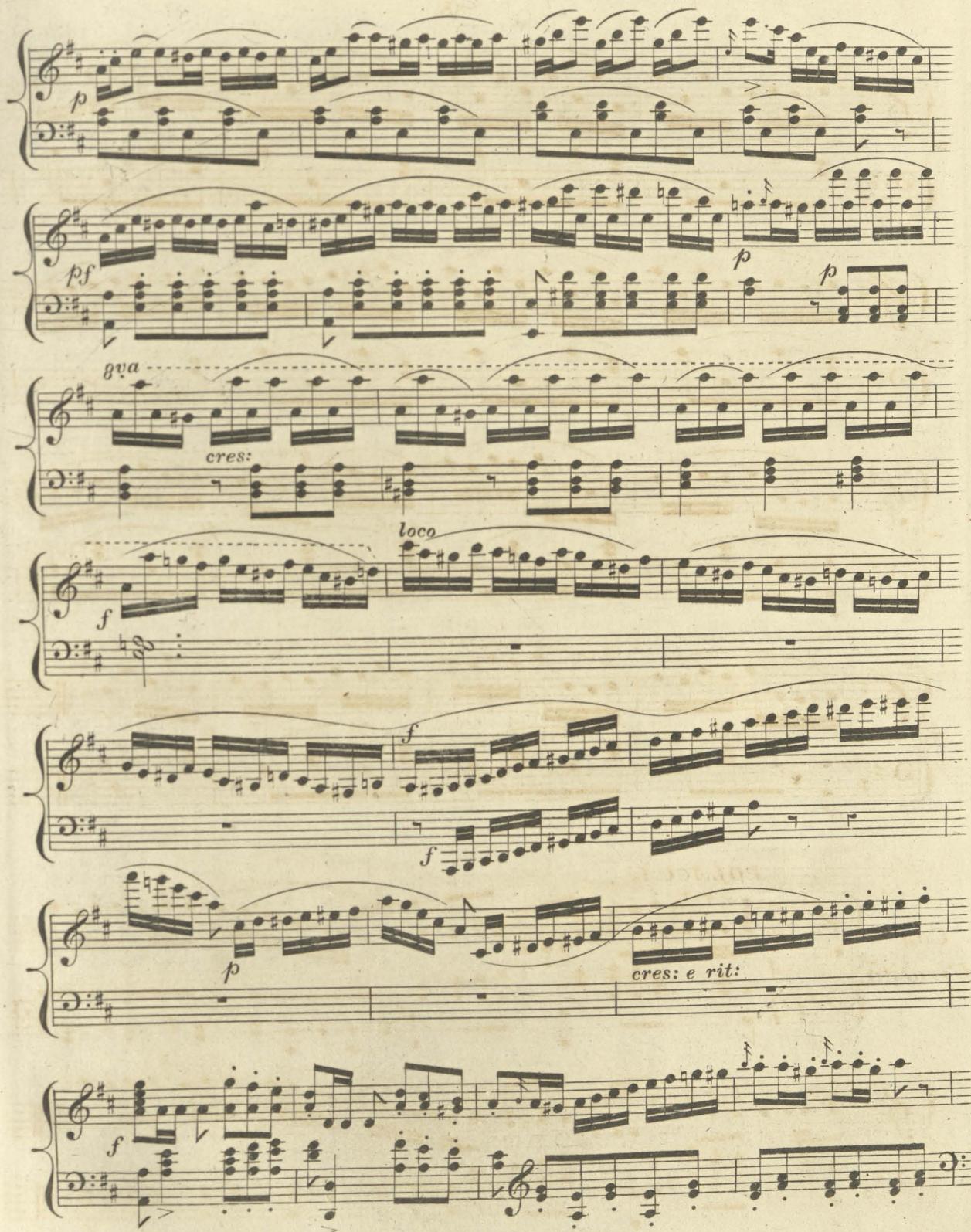
*p*



*POLACCA.*

*Con  
Vivacita.*

Handwritten musical score for piano, two staves, 3/4 time. The score consists of two measures. The first measure starts with a forte dynamic 'f'. The second measure starts with a piano dynamic 'p'. The notation uses vertical stems with horizontal strokes to indicate pitch and rhythm.



90

Handwritten musical score for piano, page 90. The score consists of six staves of music in common time, treble clef, and G major. The music features various dynamics (p, f, ff, sf, sp), articulations (pizz., gva, loco), and performance instructions (animato, loco). The score concludes with a "Fine." at the end of the sixth staff.

## TARANTELLA.

*Arranged by Auber.*

*Allegro.*

The music is composed of four staves of musical notation for piano, arranged in two systems of two staves each. The top system starts with a dynamic 'p' and transitions to 'f'. The bottom system starts with a dynamic 'p' and transitions to 'f'. The music consists of eighth-note patterns and sixteenth-note figures.

The Neapolitans dance the *Tarantella* to the accompaniments of Mandolines,  
Tambourines, and Castanets: None of these, however, are played by the Dancers themselves.

1. Treble clef, common time. Dynamics: *p*, *f*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.

2. Bass clef, common time. Dynamics: *p*, *f*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.

3. Treble clef, common time. Dynamics: *cres*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.

4. Bass clef, common time. Dynamics: *p*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.

5. Treble clef, common time. Dynamics: *p*, *f*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.

6. Bass clef, common time. Dynamics: *p*, *f*, *fine.* Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.

## VALSE HONGROISE.

*Moderato.*1<sup>st</sup> Movement. (Promenade)2<sup>d</sup> Movement.

Promenade.

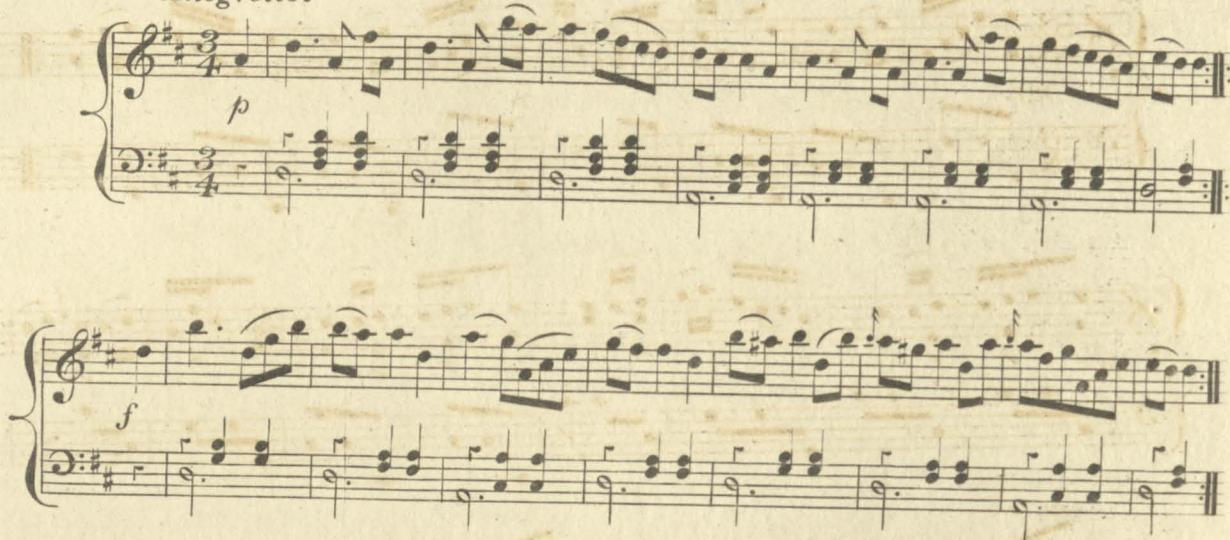
3<sup>d</sup> Movement.

Minore. (Promenade)



REYDOWAK.

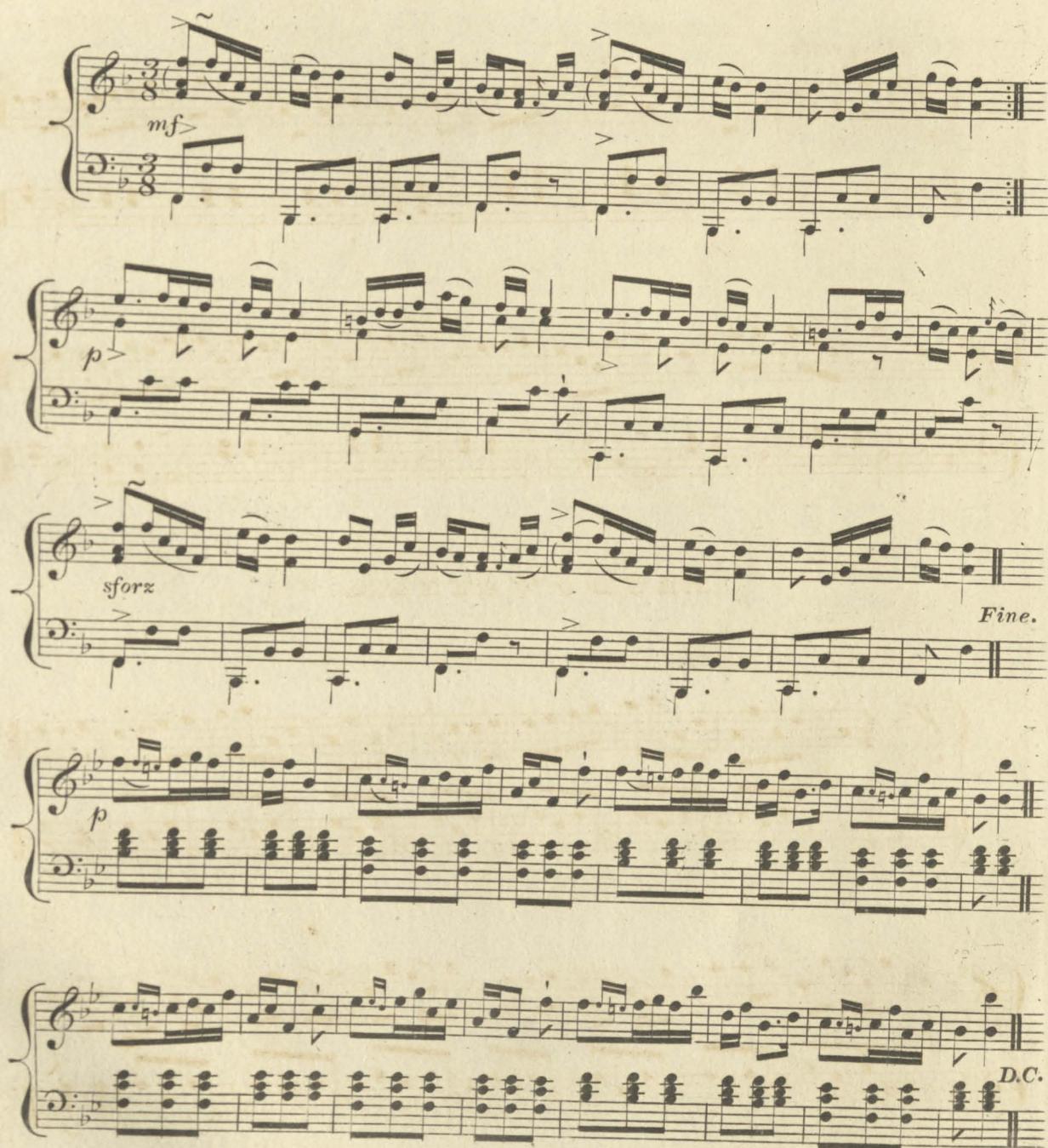
*Allegretto.*



REYDOWATZKA.



## MAZURKA.



## MAZURKA.

PIANO-FORTE.

*Allegretto.*

*Allegretto.*

*mf*

*p*

*sf*

*Fine.*

*p*

*D.C.*

## LANDLER

Nº 1.

*Allegretto.*

## LANDLER

Nº 2.

*Allegretto.*

## GALOPP-WALTZER.

The first Eight Bars are played once through for preparation.

A handwritten musical score for a Galopp-Waltzer, consisting of five staves of music for piano. The score is written in common time with a key signature of one sharp. The music is divided into sections by vertical bar lines. The first section starts with a forte dynamic (f), followed by a piano dynamic (p), and then a fortissimo dynamic (ff). The score includes performance instructions such as "The first Eight Bars are played once through for preparation." The handwriting is clear and legible, showing the composer's original intent.

### LANDLERS.

*The Landler* is the Austrian Country Dance, or Waltz of the German peasantry. The music consists of two divisions or phrases of eight bars each, composed in the time of  $\frac{3}{4}$ . Very frequently the second part is merely a transposition of the first into another key.

### THE MAZURKA.

*The Mazurck, Mazur* (pronounced *Mazour*), or *Mazurka*, derives its name from *Mazovia*, one of the most beautiful provinces of Poland, known particularly for the hilarity of its inhabitants and their fondness of this dance, which is so antient that it is difficult to fix the time of its origin.

Many of the tunes bearing this name have a minor and major strain; and these are generally sung. Those selected for dancing are very characteristic: the time of them is  $\frac{3}{8}$ , but slower than the Waltz, and they should be performed with energy and dignity.

The figures of the Mazurka are most frequently danced by four couples: they may be varied according to the fancy of the leader or first gentleman who begins them, whose movements are afterwards imitated by the others; generally commencing and ending by that which the Poles call *kolo*, or hands round.

It would be difficult to give here a sufficient explanation of the steps and style in which the Mazurka should be performed, particularly to those persons who have never witnessed this interesting national dance. Of the former the most characteristic for the gentlemen is called, in Poland, *holupca*, a name taken from the *metal heels* commonly worn in that country, and which they strike, whilst dancing, to mark the time. The lower class of Poles often sing the airs during the performance of this dance.

As there are a great number of fancy figures used in the Mazurka, it has become necessary to particularize some, in order to give to this dance a degree of regularity, without which it would become difficult to comprehend wherever newly introduced.

A series of figures, as danced in the first circles, has therefore been published by Monsieur **GUYNEMER**, which will materially assist the acquirement of the Mazurka in this country.\*

It is necessary to observe, that, in order not to protract too much the length of the dance, it is customary to limit the number of figures in a set to *three*; and, to avoid repeating the same tune too frequently, it may be changed with every new figure.

\* A selection of original Mazurkas, dedicated, by permission, to His Grace the DUKE of DEVONSHIRE, by Monsieur **GUYNEMER**. Published at Mori and Lavenū's.

### THE GALOPP-WALTZER.

*The Galopp-Waltzer, or Gallopade,* deduces its origin from the Cossacks. Within the course of the last few years it has gained high favour in the festive circles of the different Courts and Cities of the Continent, and has been, more or less, the rage in every town in Europe enjoying the influence of pleasurable society.

This popular Dance, in its progress to this country, has undergone certain modifications, and acquired various peculiarities from the nations it has visited. Its principal distinctions may now be said to present *three* several species of Gallopade; viz.—the Russian, the German, and the French. The former is the bolder and more spirited of the three; the second is more regular, the time being marked at every step; while the preference due to the more graceful and less fatiguing character seems to be accorded, by general consent, to the third. “The movements of the French Gallopade, when correctly danced, with *regular turns*, &c. are elegant and easy. It moreover enables any number of couples to join in it; and, notwithstanding it comprises only *two* figures, yet it may be continued for any length of time, as may be found agreeable.” Various adjuncts have been introduced from time to time amid the accompanying music, such as the rattling of small bells, the cracking of whips, straps, &c. but these, together with the fancy *spurs* of some of the foreign Gallopaders, cannot obtain any lasting admission into the ball rooms of this country. The exhilarating character of the Dance itself has no doubt materially assisted its reception with us; the highest countenance having been afforded to its advance and dissemination in the British Metropolis and at the principal watering places throughout the kingdom.\*

### THE TARANTELLA.

*The Tarantella*, as adapted for private parties, is performed by four couples, standing in two lines across the top of the room; the gentlemen in the centre, facing their partners, after the manner of the old Scotch Reel. It comprises as many successive movements as there are *measures* and *repeats* in the music, of eight bars each; viz. twenty: the *Da Capo* being played to the four last movements of the Dance. The Dance, however, may be continued or repeated as long as may be found agreeable. The Figure simply consists of squares, described in various ways, introducing many characteristic and highly-pleasing steps, peculiar to the Neapolitans.

\* Various sets of Gallopades, with figures authorised by the first professional teachers, may be had of Messrs. Mori and Lavenu, Publishers of this work.

The *Tarantella*, on its appearance at the King's Theatre in *Deshayes'* popular Ballet of *Massaniello*, excited much attention, and its performance, though it has now undergone so many repetitions, is always honored with the greatest applause.

The *Fandango*, which enjoys the highest favoritism among the dances of Spain, owes its origin to the Moors, who brought with them from Africa the Dance of the *Chica*, from which it offers but little variation. The subsequent dominion of the Spaniards in Italy introduced the *Fandango*, among the Neapolitans, who, incorporating with it evolutions habitual to themselves, produced, from this mixture of styles and movements, the far-famed *Tarantella*, which, of all modern Dances, is the liveliest and most diversified. Its *name* is generally supposed to have been derived from the *Tarantula*, a venomous spider of Sicily. Those who have the misfortune to be bitten by it are said to have no other means of escape from dissolution than violent perspiration, which forces the poison of the body through the pores. As exercise is the principal and surest method to effect this relief, it was discovered, by repeated experiments, that music was the only adequate incentive to motion on the unhappy sufferers. It possessed the power of making them leap about until extreme fatigue put an end to their exertions; they then fell, and the perspiration thus occasioned seldom failed of effecting a radical cure. The liveliness of the music adopted for the performance of this kind of miracle, the strong emphasis carried through the measure, its reiterated *triolets*, and the vivacity of the movement combined, are capable of electrifying frames whose total derangement appears on the point of depriving them of animation. Whether the *Tarantella* Dance was first used as a remedy for the bite of the spider, or whether the attitudes and gestures with which the music inspired the afflicted, gave the first idea of forming them into a Dance, it is impossible to determine; but it owes its origin unquestionably to that complaint. Various testimonies have been afforded us, by travellers of high repute, on behalf of the power of this Dance, in removing the danger, which (judging from the most terrific symptoms) has appeared to menace the life of the sufferer: *Claritio* and *Serrao*, two Neapolitan Physicians, state that they have proved, by various experiments, that all that has been said with regard to the fatal nature of the bite of the *Tarantula* spider is false, and denounce the terrible accounts given of it as arising from ignorance and prejudice, and propagated through channels to which no credit should be attached.

### THE REYDOWAK.

The *Reydowak* is the native dance of the Bohemians, and is found disseminated throughout the Austrian states. Its name rather implies its original appropriation to balls *en masque*; but the sprightly character of the *Reydowak* has gained acceptance

for it among the national festivities of every grade. It was first introduced a few months ago in London, at the Prince Esterhazy's, when the Prague Minstrels played at Chandos House; and excited no small degree of attention. The first part of the dance, comprising sixteen bars\*, and composed in  $\frac{5}{4}$  time, is that of the promenade, or *walking* movement. The second, containing a similar number, is in  $\frac{2}{4}$ , and called the *Reydowatzka*: this is the waltz. The music of the latter portion is the same subject, or tune, altered or compressed into another measure. The figure of the dance is nearly the same with that of the *Valse Hongroise*.

### LA VALSE HONGROISE.

The national Waltz of the Hungarians is one of the most pleasing Dances in Europe, and, in the country from which it takes its title, is performed on festive occasions with equal zest by the magnate and the peasant. Its distinguishing movements, when executed with any tolerable accuracy, never fail to please; being characterized by a simplicity and elegance which have deservedly placed it among the most favored and fashionable dances of the Continent. The *Kalamayka*† of the Sclavonians and the old *Valse Hongroise* have an affinity which scarcely admits of any retrospective difference, and their melodies, of any long standing, are frequently found to be the same. The *Hungarian Waltz* has been always received with pleasure when presented in our ballets; and *Rossini* has, with his usual taste and brilliancy, assisted its successful introduction in his popular opera of *Guillaume Tell*.

\* "Sixteen bars," i. e. two parts of eight parts each; sometimes the first and second each repeated, and sometimes the first part repeated with the second played once, and then *Da Capo*.

† *Kalam-aika*, or Dance to the reed or pipe.

## QUEEN ADELAIDE,

## QUADRILLES.

The Subjects selected from the most favorite Works of

J. N. HUMMEL.

## THE QUEEN ADELAIDE.

N<sup>o</sup> 1.

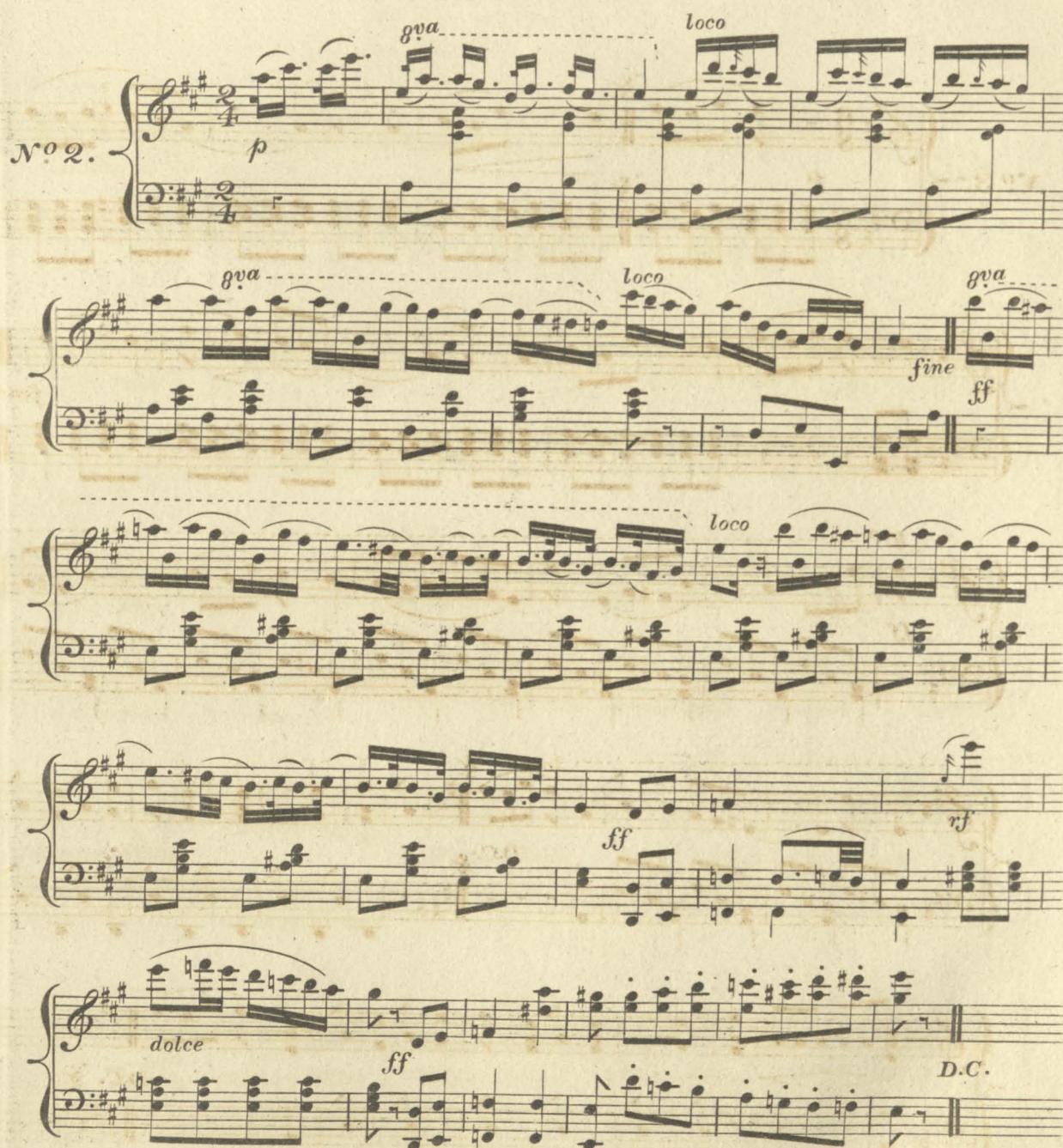
ff  
h  
& p

Fine f  
dolce >  
ped

D.C.

*Figure de Pantalon.*

## THE DUCHESS OF CUMBERLAND.

*Figure L'Ete.*

## THE PRINCE GEORGE OF CUMBERLAND.

N<sup>o</sup> 3.

The musical score is composed of five staves of handwritten notation for a piano. The key signature is G major (one sharp). The time signature is 6/8. The first two staves begin with a dynamic 'p'. The third staff begins with a dynamic 'ff'. The fourth staff begins with a dynamic 'f'. The fifth staff features a diamond-shaped note head. Performance instructions include 'loco' (at the end of the first section), 'D.C.' (Da Capo), and 'fine.' (at the end of the second section). The music concludes with a final 'D.C.' instruction.

*Figure La Poule.*

---

## THE PRINCESS VICTORIA.

N<sup>o</sup> 4.

*p dolce.*

*fine.*

*f*

*Minore*

*ff*

*ped*

*D.C.*

*D.C.*

Figure de Trenise.

---

## THE PRINCE GEORGE OF CAMBRIDGE.

N<sup>o</sup> 5.

*Minore*

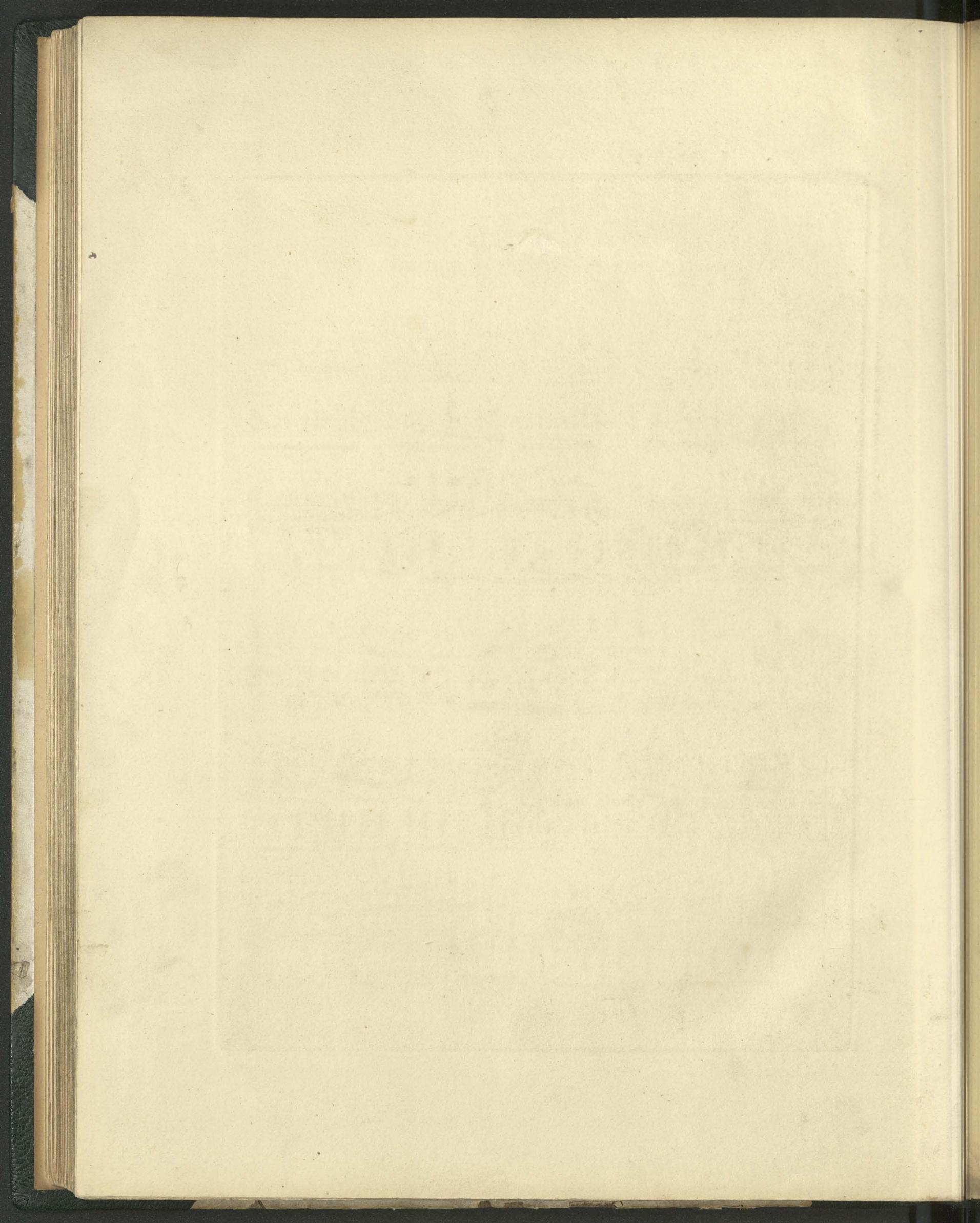
*D.C.*

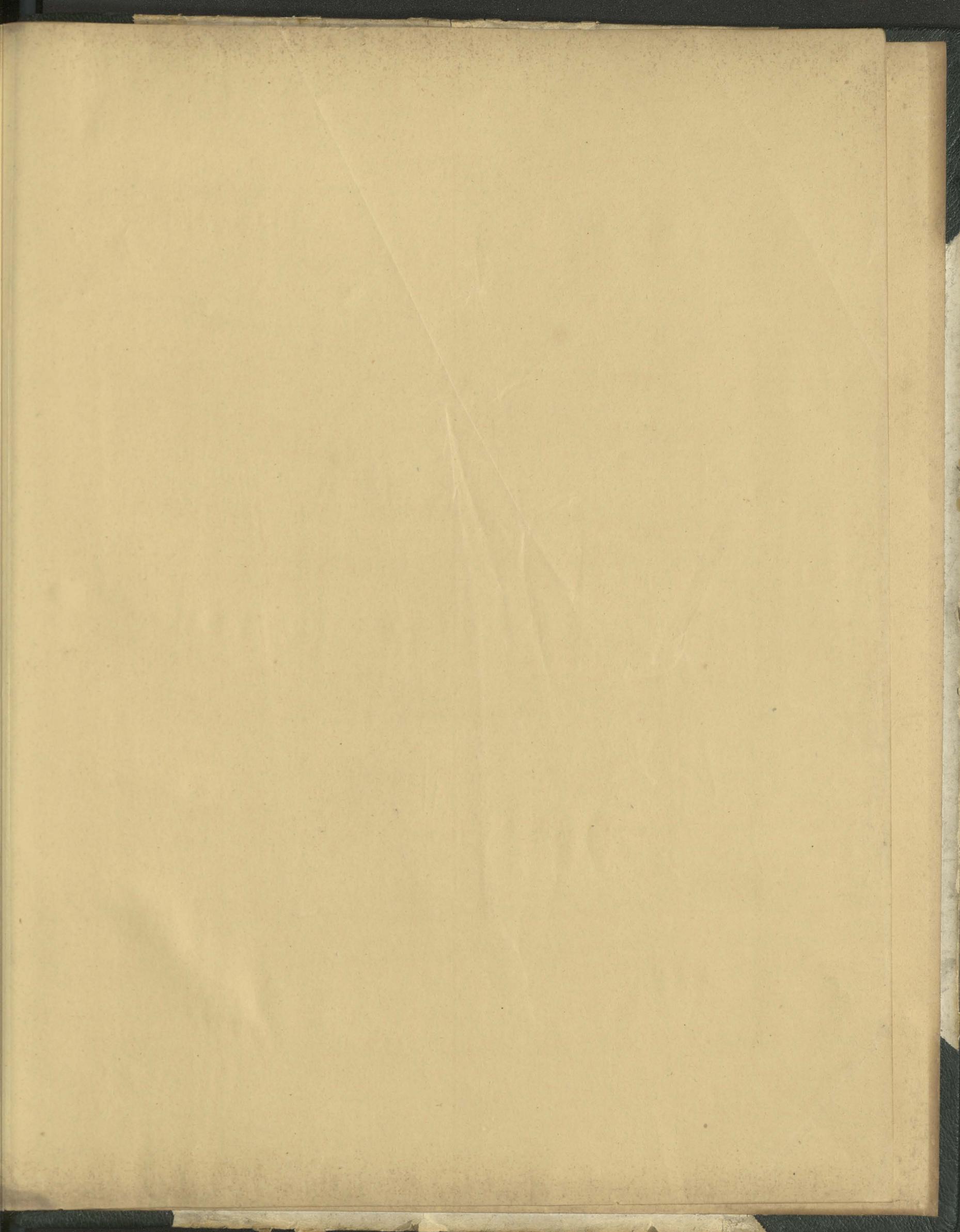
*cres*

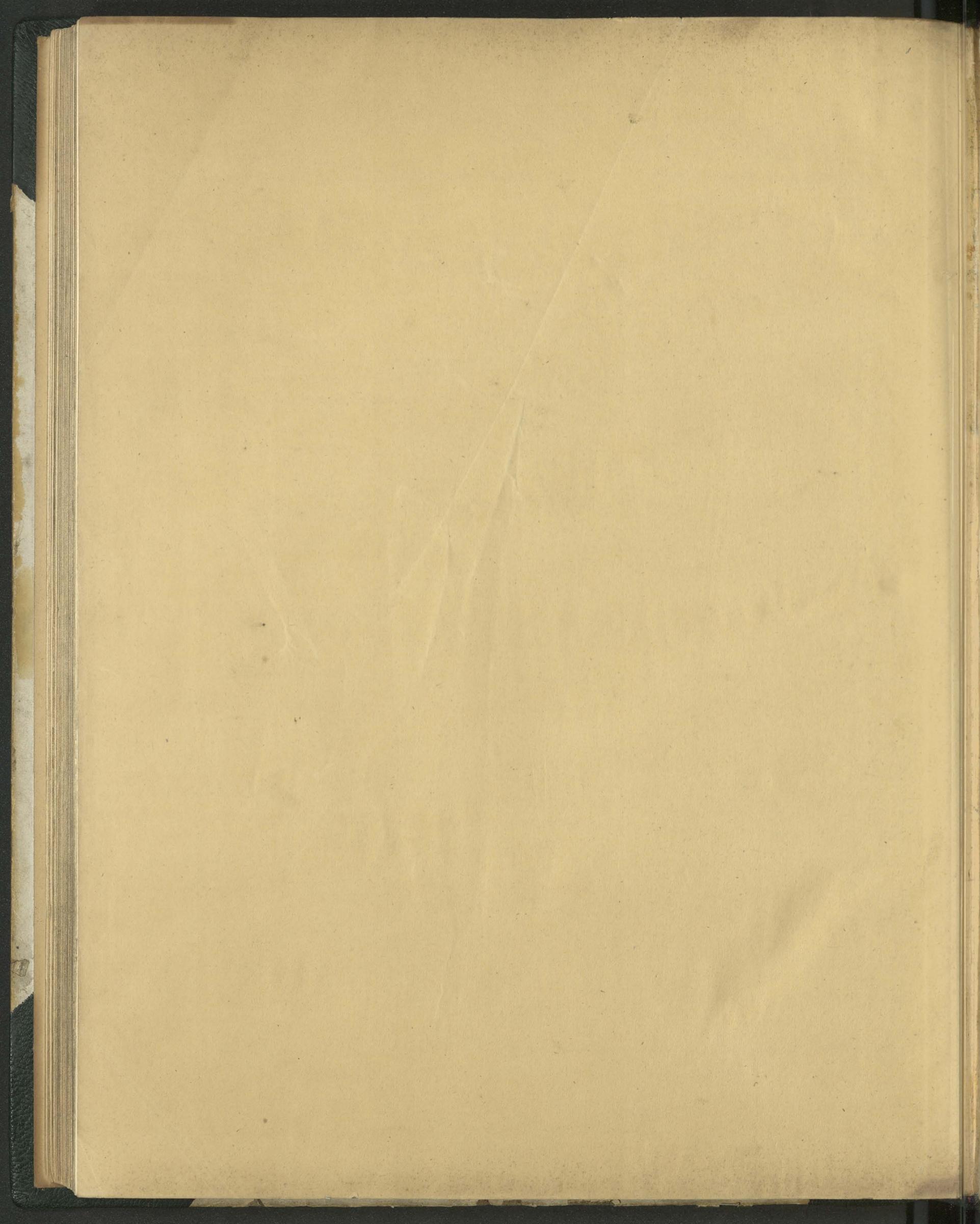
*D.C.*

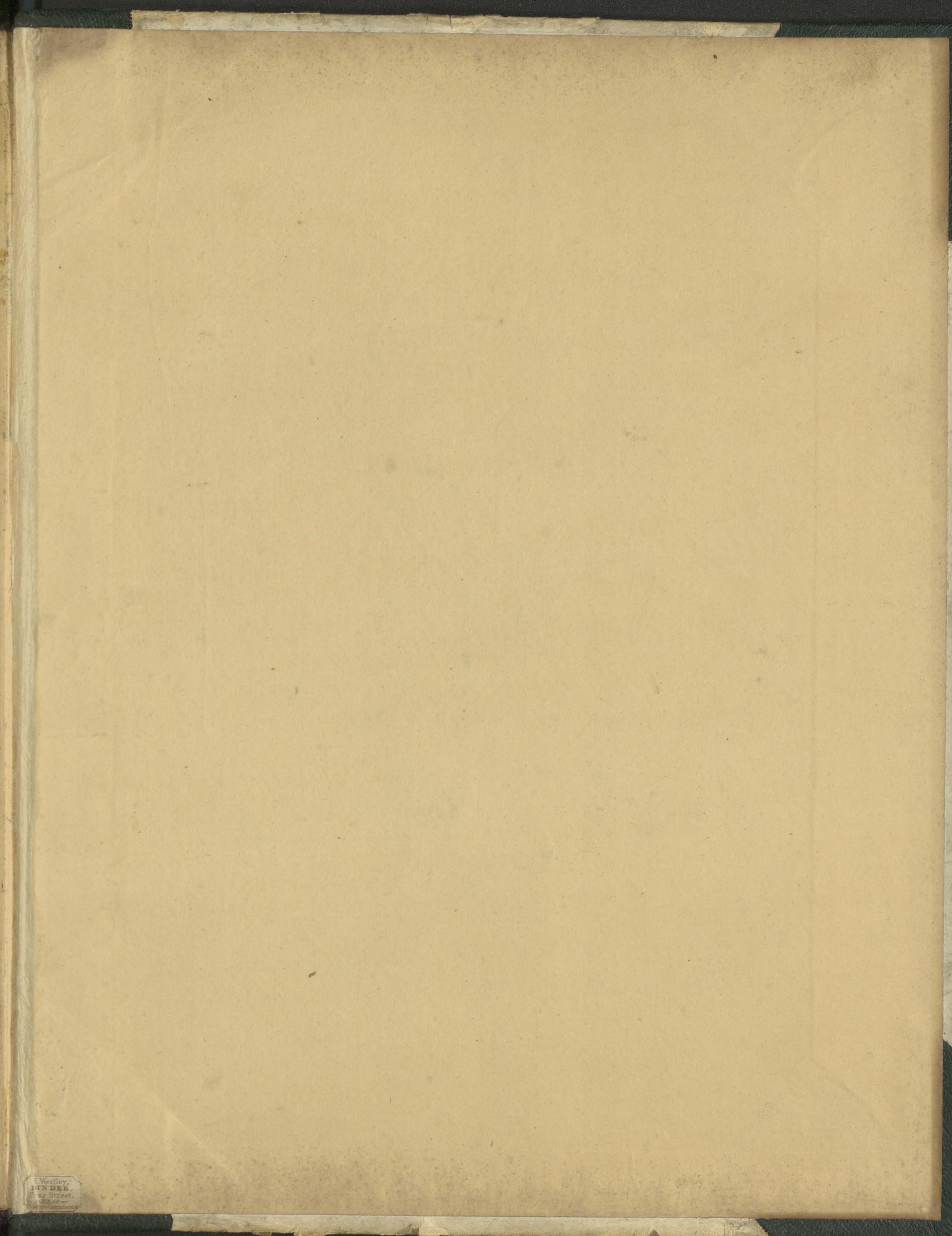
*Figure la Finale.*

---









L. Westley,  
BINDER,  
22 New Street,  
LONDON

